IN TWO SECTIONS—SECTION ONE

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Final Decree Establishes New Sales Policies

On Tuesday, December 31, the special statutory court, composed of U. S. District Judges John Bright and Henry W. Goddard, and U. S. Circuit Judge Augustus N. Hand, issued a final decree determining the Government's New York anti-trust suit against the major companies.

Except for a modification of the system of bidding for pictures, and the termination of the arbitration system as set up under the 1940 Consent Decree, the Court adhered closely to the opinion it handed down last June 11. (The full text of the Decree appears on the bank and inside pages of this issue.)

Having found that the evidence submitted by the Government established various infractions of the Sherman Act on the part of each of the defendants, the Court ordered the distributors enjoined from (1) fixing minimum admission prices in license agreements; (2) agreeing to maintain a uniform system of clearance; (3) granting clearance between theatres not in substantial competition; (4) granting or enforcing unreasonable clearance against theatres in substantial competition; (5) further performing existing franchise agreements, and from making similar agreements in the future; (6) making or further performing any formula deals or master agreements; and (7) performing or entering into any license that makes the licensing of one picture conditional upon an agreement to accept one or more other pictures.

The Decree provides that, whenever clearance is challenged as being unreasonable, the burden of proving its reasonableness shall be on the distributor.

In cases where an exhibitor is enabled to buy more than one feature in advance of trade showings, the Decree provides that he be given a twenty per cent cancellation privilege on the number of pictures he buys. This privilege, however, must be exercised within ten days after he has been afforded an opportunity to inspect the picture.

The Court met some of the objections against the competitive bidding system described in its June 11 opinion by modifying the system so that competitive bidding will be necessary only within a competitive area, and then only when an exhibitor demands it. To clarify what it means by a "competitive area," the Court defines it as a "territory occupied by more than one theatre in which it may fairly and reasonably be said that such theatres compete with each other for the exhibition of features on any run."

The Decree goes into specific detail regarding procedure for the handling of competitive bidding: It provides for the distributors, when offering to license a feature, to notify all exhibitors within the competitive area not less than thirty days in advance of the date when bids will be received, and to state in each offer the amount of flat rental required as the minimum for a specified number of exhibition days, the time when the exhibition is to commence, the availability, and the clearance, if any, to be granted for each run. Within fifteen days after receiving such notice, any exhibitor in the competitive area may enter a bid for the picture, and his bid shall state what run he desires and what he is willing to pay, specifying either flat rental, or a percentage of the gross receipts, or both, or any other combination, and specifying also the clearance he is willing to accept, and the time and days he desires to exhibit it. The distributor is granted the right to reject all bids, but in the event of the acceptance of any, the license must be granted to the highest responsible bidder, one who has a theatre of a size, location and equipment adequate to yield a reasonable return to the distributor. Each license must be offered theatre by theatre and picture by picture, and must be granted solely on the merits, without discrimination in favor of affiliates or old customers.

The provisions covering competitive bidding, as well as conditioning the licensing of one feature on the licensing of another (block-booking), do not become effective until July 1, 1947.

The distributors are enjoined also from arbitrarily refusing an exhibitor's demand for a license or run.

As exhibitors, the defendants are enjoined from making or further performing franchise agreements, formula deals, and master agreements; continuing the "pooling" of theatres; leasing theatres to either another defendant or independent exhibitor in the same competitive area in return for a share of the profits; and operating, buying, or booking features for any of its theatres through any agent acting in a similar capacity for any other exhibitor, independent or affiliate.

In the matter of divestiture of theatres, the Court did not go beyond its original ruling of partial divorcement; that is, it ordered the theatre-owning defendants to divest themselves of ownership in any theatre held jointly with one or more of the other defendants, regardless of the size of the interests involved. In theatres owned jointly with an independent exhibitor, the Court ordered termination of such joint ownership wherever a defendant had an interest of more than five per cent but less than ninety-five per cent. The defendants were given two years in which to dissolve these joint holdings, either by a sale to, or purchase from, the co-owners. In acquiring a co-owner's interest, however, a defendant must first satisfy the Court that such acquisition will not unduly restrain competition. Each of the defendants is required to make periodic reports to the Court outlining the extent to which it has complied with this provision. The Decree provides also for the Department of Justice to be given an opportunity to be heard in regard to theatre acquisitions before any such acquisitions shall be approved by the Court.

The Court ruled that nothing contained in the Decree shall interfere with the right of a distributor-defendant to license its own pictures in its own theatres on whatever terms and conditions it desires.

The existing Consent Decree was nullified except insofar as may be necessary to conclude arbitration proceedings now pending. In discontinuing the arbitration system, the Court, in a memorandum that accompanied the Decree, stated that it did so because of the unwillingness of some of the parties to consent to its continuance. It recommended strongly, however, "that some such system be continued in order to avoid cumbersome and dilatory court litigation. . . ."

For the purpose of securing compliance with the Decree, the Court provided for the Department of Justice to have access to the defendants books and records.

The Decree becomes effective sixty days from December 31, 1946, with an additional stay of thirty days in the event either the Government or the defendants take an appeal to the Supreme Court.

HARRISON'S REPORTS regrets that, for lack of space, it cannot comment on the Decree. But it will refer to it again in subsequent issues.

"The Shocking Miss Pilgrim" with Betty Grable and Dick Haymes

(20th Century-Fox, January; time, 85 min.)

A fair romantic comedy, with pretty good box-office possibilities because of the popularity of the stars. Laid in Boston in 1870, and revolving around a pioneering young woman who sets out to prove that women have a place in the business world, the story has been given a lavish production, photographed in Technicolor. But these fancy trappings cannot cover up the thin story, or the fact that the comedy, which stems from Boston's traditional prudery, is frequently belabored. Occassionally, however, it manages to be humorous. Musically, the picture is satisfactory. There are no production numbers, but the George Gershwin songs are melodious and are sung well:—

Upon her graduation from a New York business school, where she had been taught to operate the new-fangled typewriter, Betty Grable is sent to Boston to work as a typist in a shipping firm. Dick Haymes, owner of the firm, is stunned when she arrives and introduces herself; he explains that he had expected a young man and declares that his company never has and never will employ a woman. Just as he arranges to send Betty back to New York, Ann Revere, his militant suffragette aunt, who owned a controlling interest in the firm, arrives at the office and insists that Betty be given a trial. Haymes is compelled to comply, and in due time Betty overcomes his prejudice against women in business and makes his realize, not only her worth, but also his love for her. Meanwhile Betty, encouraged by Miss Revere, becomes a leading suffragette and spends most of her evenings attending suffrage meetings, with Haymes tagging along. Their romance hits a snag when Haymes, after proposing marriage to her, insists that she give up her fight for equal rights for women so that she might devote herself to being his wife. Betty's refusal leads to a quarrel that causes them to part. He hires numerous other typists to take her place but finds fault with each of them. Exasperated, he decides to visit the local business school to select a new typist personally. There he discovers that Betty was the school's manager, and that she had slyly arranged to send him inferior help in order to keep reminding him of her worth. Graciously admitting defeat, Haymes takes her into his arms.

Based on a story by Ernest and Frederica Maas, the screen play was written and directed by George Seaton. William Perlberg produced it. The cast includes Allyn Joslyn, Gene Lockhart, Elizabeth Patterson, Elisabeth Risdon and others.

Unobjectionable morally.

"Johnny O'Clock" with Dick Powell and Evelyn Keyes

(Columbia, no release date set; time, 85 min.)

A good adult murder melodrama, unpleasant in some respects, but gripping for the most part because of expert direction and good performances. Dick Powell, who has made a specialty of tough-guy roles, comes through with another fascinating characterization as a tight-lipped gambler who becomes involved in the murderous activities of his seedy associates. Crowding Powell for acting honors is Lee J. Cobb, whose performance as a detective is outstanding. The story is somewhat involved and a bit weak in spots, but it is crammed with excitement and suspense and should go over well with those who enjoy virile melodramas. There is little human interest, for the characters are not of the sort to win sympathy. The romantic interest plays an important part in the story:—

Dick Powell, junior partner in a lavish gambling house owned by Thomas Gomez, also works hand in hand with Jim Bannon, a crooked policeman. Bannon decides to break with Powell in order to "muscle in" on Gomez's rackets and at the same time end his romance with Nina Foch, check-room girl at the casino. Shortly thereafter Nina is found murdered in her room, and Bannon's body is discovered in the river. Investigating the crime, Detective Lee J. Cobb centers his suspicions on both Gomez and Powell. Evelyn Keyes, Nina's sister, comes to town to learn more about her sister's death and asks Powell to aid her. Meanwhile Ellen Drew, Gomez's flirtatious wife, pursues Powell, but the young man holds her off out of loyalty to his partner. In the course of events Powell falls in love with Evelyn and discovers evidence linking Gomez with both crimes. Gomez, aware of Powell's discovery, and of his wife's affection for him, arranges for his gunmen to kill him. The murder attempt fails. Powell decides to break relations with Gomez but not until he collects his share of the profits. Their meeting at the casino precipitates a gun battle in which Powell kills Gomez in self-defense. Powell's attempt to escape is blocked by Cobb, who, anticipating a fight between the two partners, had surrounded the casino with police. Powell, covering Cobb with a gun, threatens to kill him unless escorted to freedom, but Evelyn intercedes and pleads with him to use reason. Aware that she loved him and would wait for him, Powell surrenders to Cobb and agrees to stand trial for his illegal activities.

Robert Rossen wrote the screen play from a story by Milton Holmes. Edward G. Nealis produced it, and Mr. Rossen directed it. The cast includes John Kellogg, Mabel Paige and others.

Adult entertainment.

"Duel in the Sun" with Jennifer Jones, Gregory Peck, Joseph Cotten and Lionel Barrymore

(Selznick Rel. Orgn., no release date set; time, 135 min.)

A review of a picture of this magnitude hardly serves any purpose, for no matter what faults a trade-paper reviewer may find in the story no picture-patron will be dissuaded from seeing it; with such stars as Gregory Peck and Jennifer Jones, and with two million dollars set aside for its exploitation and advertising, "Duel in the Sun" becomes a "must" picture, and no exhibitor can afford to pass it up.

The picture is a "glorified" Western, produced on an immense scale. Its theme is violent love-making, with tragic consequences. There are powerfully dramatic situations interspersed throughout, the most powerful situation being that in the end, where Jennifer Jones sets out to find and kill Peck, a hunted murderer, so that he might not have an opportunity to kill his brother. The production is a spectacle. The scenes that show the gathering of the Lionel Barrymore clan for the purpose of stopping the railroad people from laying rails on his property are highly spectacular. Riders on horses converge from all directions, gathering into one spot. Some of the photographic shots are extremely effective; they make the picture look immense.

The story is male adult fare—it is doubtful whether women will relish the sight of a woman, Miss Jones, crawling before the man who is infatuated with her, when she knows that marriage is not in his mind. But the presence in the leading role of Gregory Peck, popular with the women, should offset this shortcoming. Sex situations are plentiful. As a matter of fact, the picture may be described as purely a sex story. With the exception of little children, every one in the audience will know the relationship of Peck and Miss Jones. The fact that the picture has been photographed in natural colors should be an additional incentive to picture-goers, but the Technicolor work cannot draw any admiration, for the red predominates, and in some dark interior scenes the faces look either green or black, and where there is light the faces look coppery. But this fault may have been due to the strike conditions and to the haste with which the studio struck off a print:—

When her mother, a dancer, and her lover are shot and killed by her father, Jennifer goes to live with Lillian Gish and Lionel Barrymore. Lillian had been in love with Jennifer's father once, but she, looking for security, had married Barrymore, a Texan, who had founded a huge ranch. At first sight, Joseph Cotten, Barrymore's elder son, falls in love with Jennifer, but Peck, his youngest son, becomes infatuated with her and lays down plans to possess her, in accordance with the principles inculcated into him by Barrymore, a cynical father. Peck eventually succeeds in making Jennifer his plaything. Meanwhile railroad people,

armed with a court order, arrive on Barrymore's property and begin to lay rails. Barrymore, infuriated, gathers all the men in the territory and swoops down upon the railroaders. He tells Otto Kruger, the railroad representative, that, unless he withdrew the workers from his property, he would start shooting. Cotten, who had studied law and knew that his father could not stop progress, joins the railroad men. Barrymore disowns him. The arrival of the U. S. Army prevents bloodshed. Cotten leaves home and joins Kruger. Charles Bickford, a foreman on Barrymore's ranch, offers to marry Jennifer, despite her relationship with Peck. Jennifer accepts, but when Peck hears of it he seeks out Bickford and shoots him down in cold blood. Sought by the authorities for murder, Peck leaves the region at the suggestion of his father. The death of his mother brings Cotten back to the ranch to look at her for the last time. He takes Jennifer with him when he leaves, for he and Kruger's daughter, to whom he had become engaged, wanted to educate and make a lady of her. Learning that Jennifer had left the ranch, Peck sends word to Cotten ordering him to send her back. When Cotten refuses, Peck goes after him and shoots him with intent to kill. Cotten survives his injuries, and Jennifer, fearing that Peck will make another attempt on his life, determines to find and shoot him. She goes to his lair and, when Peck, at a signal, appears on top of a hill, she shoots at him and wounds him mortally. Peck tricks her into appearing in the open and shoots her down. Jennifer crawls to him and the two die in each other's arms.

The story has been suggested by the Niven Busch novel. David O. Selznick wrote the screen play and produced it. King Vidor directed it. Some of the others in the supporting cast are: Herbert Marshall, Harry Carey, Sidney Blackmer, Francis McDonald, Walter Huston, and Butterfly McQueen.

FULL TEXT OF THE FINAL DECREE

(*Continued from back page*)

(3) From making or continuing to perform agreements that the parties may not acquire other theatres in a competitive area where a pool operates without first offering them for inclusion in the pool.

(4) From making or continuing leases of theatres under which it leases any of its theatres to another defendant or to an independent operating a theatre in the same competitive area in return for a share of the profits.

(5) From continuing to own or acquiring any beneficial interest in any theatre, whether in fee or shares of stock or otherwise, in conjunction with another defendant, and from continuing to own or acquire such an interest in conjunction with an independent (meaning any former, present or putative motion picture theatre or operator which is not owned or controlled by the defendant holding the interest in question), where such interest shall be greater than five per cent unless such interest shall be ninety-five per cent or more. The existing relationships between the defendants and independents which violate this provision shall be terminated by a sale to, or purchase from the co-owner or co-owners, or by a sale to a party not one of the other defendants. In dissolving relationships among defendants and between defendants and independents which violate this provision, one defendant may acquire the interest of another defendant or independent if such defendant desiring to acquire such interest shall show to the satisfaction of the court, and the court shall first find, that such acquisition will not unduly restrain competition in the exhibition of feature motion pictures. Each of the defendants shall submit to this court within six months a statement outlining the extent to which it has complied and the manner in which it proposes to comply with this provision, setting forth in detail the names, locations, and general descriptions of the theatres, corporate securities, and beneficial interests of any kind involved, the sales thereof that it has made, and such interests as it proposes to acquire, with a statement of facts regarding each competitive situation involved in such proposed acquisition sufficient to show the probable effect of such acquisition on that situation. Similar reports shall be made quarterly thereafter until this provision shall have been fully complied with. Reasonable notice of such acquisition plans shall be served upon the Attorney General and plaintiff shall be given an opportunity to be heard with respect thereto before any such acquisition shall be approved by the court.

(6) From expanding its present theatre holdings in any manner whatsoever except as permitted in the preceding paragraph.

(7) From operating, booking, or buying features for any of its theatres through any agent who is known by it to be also acting in such manner for any other exhibitor, independent or affiliate.

IV. Nothing contained in this Decree shall be construed to limit, in any way whatsoever, the right of each distributor-defendant to license, or in any way to arrange or provide for, the exhibition of any or all the motion pictures which it may at any time distribute, in such manner, and upon such terms, and subject to such conditions as may be satisfactory to it, in any theatre in which such distributor defendant has or may acquire pursuant to the terms of this Decree, a proprietary interest of ninety-five per cent or more either directly or through subsidiaries.

V. The provisions of the existing consent decree are hereby declared to be of no further force or effect, except insofar as may be necessary to conclude arbitration proceedings now pending and to liquidate in an orderly manner the financial obligations of the defendants and the American Arbitration Association, incurred in the establishment of the consent decree arbitration systems. Existing awards and those made pursuant to pending proceedings shall continue to be enforceable. But this shall in no way preclude the parties or any other persons from setting up a reasonable system of arbitration either through the use of the present boards or any others as among themselves.

VI. For the purpose of securing compliance with this Decree, and for no other purpose, duly authorized representatives of the Department of Justice shall, on written request of the Attorney General or the Assistant Attorney General in charge of antitrust matters, and on notice to any defendant, reasonable as to time and subject matter, made to such defendant at its principal office, and subject to any legally recognized privilege, (1) be permitted reasonable access, during the office hours of such defendant, to all books, ledgers, accounts, correspondence, memoranda and other records and documents in the possession or under the control of such defendant, relating to any of the matters contained in this Decree, and that during the times that the plaintiff shall desire such access, counsel for such defendant may be present, and (2) subject to the reasonable convenience of such defendant, and without restraint or interference from it, be permitted to interview its officers or employees regarding any such matters, at which interview counsel for the officer or employee interviewed and counsel for such defendant company may be present.

Information obtained pursuant to the provisions of this section shall not be divulged by any representative of the Department of Justice to any person other than a duly authorized representative of the Department of Justice, except in the course of legal proceedings to which the United States is a party, or as otherwise required by law.

VII. Paragraphs 7 and 8 of section II of this judgment shall not become effective until July 1, 1947.

VIII. Jurisdiction of this cause is retained for the purpose of enabling any of the parties to the judgment and no others, to apply to the court at any time for such orders or direction as may be necessary or appropriate for the construction, modification, or carrying out of the same, for the enforcement of compliance therewith, and for the punishment of violations thereof, or for other or further relief.

IX. The operation of this judgment is stayed for sixty days from the date hereof, and, if an appeal is taken, for thirty days thereafter in order to enable any appellant to move before the Supreme Court for a stay in respect to any portion of the judgment from which an appeal has been taken.

Dated, December 31, 1946.

FULL TEXT OF THE FINAL DECREE

It is hereby ordered, adjudged and decreed as follows:

I. 1. The complaint is dismissed as to the defendants Screen Gems, Inc., and the corporation named as Universal Pictures Company, Inc., merged during the pendency of this case into the defendant Universal Corporation. The complaint is also dismissed as to all claims made against the remaining defendants herein based upon their acts as producers, whether as individuals or in conjunction with others.

II. Each of the defendant distributors, Paramount Pictures, Inc.; Paramount Film Distributing Corporation; Loew's Incorporated; Radio-Keith-Orpheum Corporation; RKO Radio Pictures, Inc.; Warner Bros. Pictures, Inc.; Warner Bros. Pictures Distributing Corporation (formerly known as Vitagraph, Inc.); Twentieth Century-Fox Film Corporation; Columbia Pictures Corporation; Columbia Pictures of Louisiana; Universal Corporation; Universal Film Exchanges, Inc.; and United Artists Corporation; and the successors of each of them, and any and all individuals who act in behalf of any thereof with respect to the matters enjoined, and each corporation in which said defendants or any of them own a direct or indirect stock interest of more than fifty per cent, is hereby enjoined:

1. From granting any license in which minimum prices for admission to a theatre are fixed by the parties, either in writing or through a committee, or through arbitration, or upon the happening of any event or in any manner or by any means.

2. From agreeing with each other or with any exhibitors or distributors to maintain a system of clearances; the term "clearances" as used herein meaning the period of time stipulated in license contracts which must elapse between runs of the same feature within a particular area or in specified theatres.

3. From granting any clearance between theatres not in substantial competition.

4. From granting or enforcing any clearance against theatres in substantial competition with the theatre receiving the license for exhibition in excess of what is reasonably necessary to protect the licensee in the run granted. Whenever any clearance provision is attacked as not legal under the provisions of this decree, the burden shall be upon the distributor to sustain the legality thereof.

5. From further performing any existing franchise to which it is a party and from making any franchises in the future. The term "franchise" as used herein means a licensing agreement or series of licensing agreements, entered into as a part of the same transaction, in effect for more than one motion picture season and covering the exhibition of pictures released by one distributor during the entire period of agreement.

6. From making or further performing any formula deal or master agreement to which it is a party. The term "formula deal" as used herein mean a licensing agreement with a circuit of theatres in which the license fee of a given feature is measured for the theatres covered by the agreement by a specified percentage of the feature's national gross. The term "master agreement" means a licensing agreement, also known as a "blanket deal" covering the exhibition of features in a number of theatres usually comprising a circuit.

7. From performing or entering into any license in which the right to exhibit one feature is conditioned upon the licensee's taking one or more other features. To the extent that any of the features have not been trade shown prior to the granting of the license for more than a single feature, the licensee shall be given by the licensor the right to reject twenty per cent of such features not trade shown prior to the granting of the license, such right of rejection to be exercised in the order of release within ten days after there has been an opportunity afforded to the licensee to inspect the feature.

8. From licensing in the future any feature for exhibition in any theatre, not its own, in any manner except the following:

(a) A license to exhibit each feature released for public exhibition in any competitive area shall be offered to the operator of each theatre in such area who desires to exhibit it on some run (other than that upon which such feature is to be exhibited in the theatre of the licensor) selected by such operator, and upon uniform terms;

(b) Each license shall be granted solely upon the merits and without discrimination in favor of affiliates, old customers or others;

(c) Where a run is desired, or is to be offered, upon terms which exclude simultaneous exhibition in competing theatres, the distributor shall notify, not less than thirty days in advance of the date when bids will be received, all exhibitors in the competitive area, offering to license the features upon one or more runs, and in such offer shall state the amount of a flat rental as the minimum for such license for a specified number of days of exhibition, the time when the exhibition is to commence, and the availability and clearance, if any, which will be granted for each such run. Within fifteen days after receiving such notice, any exhibitor in such competitive area may bid for such license, and in his bid shall state what run such exhibitor desires and what he is willing to pay for such feature, which statement may specify a flat rental, or a percentage of gross receipts, or both, or any other form of rental, and shall also specify what clearance such exhibitor is willing to accept, the time and days when such exhibitor desires to exhibit it, and any other offers which such exhibitor may care to make. The distributor may reject all offers made for any such feature, but in the event of the acceptance of any, the distributor shall grant such license upon the run bid for to the highest responsible bidder, having a theatre of a size, location and equipment adequate to yield a reasonable return to the licensor. The method of licensing specified in this subdivision shall not be required in areas where there is no competition among theatres or in run, or in which there is no offer made by any exhibitor within the time above mentioned. The words "exclude simultaneous exhibition" shall be held to mean the exhibition of a specified run in one theatre with clearance over other theatres in the competitive area. The words "competitive area" shall refer to the territory occupied by more than one theatre in which it may fairly and reasonably be said that such theatres compete with each other for the exhibition of features on any run.

(d) Each license shall be offered and taken theatre by theatre and picture by picture.

(e) A theatre is not a defendant's own theatre unless it owns therein a legal or equitable interest of ninety-five per cent or more, either directly or through affiliates or subsidiaries.

9. From arbitrarily refusing the demand of an exhibitor, who operates a theatre in competition with another theatre not owned or operated by a defendant distributor, or its affiliate or subsidiary, made by registered mail, addressed to the home office of the distributor, to license a feature to him for exhibition on a run selected by the exhibitor, instead of licensing it to another exhibitor for exhibition in his competing theatre on such run. Each demand shall be deemed to have been refused either upon the receipt by the exhibitor of a refusal in writing or upon the expiration of ten days after the receipt of the exhibitor's demand.

III. Each of the defendant exhibitors, Paramount Pictures, Inc., Loew's, Incorporated, Radio-Keith-Orpheum Corporation, Keith-Albee-Orpheum Corporation, RKO Proctor Corporation, RKO Midwest Corporation, Warner Bros. Pictures, Warner Bros. Circuit Management Corporation, Twentieth Century Fox Film Corporation, and National Theatres, Inc., is hereby enjoined and restrained:

(1) From performing or enforcing agreements referred to in paragraphs 5 and 6 of the foregoing section II hereof to which it may be a party.

(2) From making or continuing to perform pooling agreements whereby given theatres of two or more exhibitors normally in competition are operated as a unit or whereby the business policies of such exhibitors are collectively determined by a joint committee or by one of the exhibitors or whereby profits of the "pooled" theatres are divided among the owners according to prearranged percentages.

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HARRISON'S REPORTS

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Invisible Informer, The—Republic (57 min.) 134
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It's Great To Be Young—Columbia (68 min.) 150
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Lady Chaser—PRC (58 min.).....206
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Last Crooked Mile, The—Republic (67 min.).....132
Lawless Breed—Universal (56 min.) .....not reviewed
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Locket, The—RKO (86 min.) 204
Lone Star Moonlight—Columbia (68 min.)..not reviewed
Lone Wolf in Mexico, The—Columbia (69 min.)....208
Love Laughs at Andy Hardy—MGM (93 min.).....195
Mad Hatters, The—United Artists (see "Breakfast in Hollywood") 10
Magnificent Doll—Universal (94 min.).....187
Man I Love, The—Warner Bros. (96 min.) 207
Man of the Hour—20th Century-Fox (see "Col. Effingham's Raid") 1945.....154
Margie—20th Century-Fox (93 min.).....167
Mighty McGurk, The—MGM (85 min.).....187
Missing Lady, The—Monogram (60 min.) 150
Mr. Ace—United Artists (82 min.) 138
Mr. District Attorney—Columbia (81 min.).....206
Mr. Griggs Returns—MGM (see "Cockeyed Miracle").114
Mr. Hex—Monogram (63 min.) 200
My Brother Talks to Horses—MGM (92 min.).....188
My Darling Clementine—20th Century-Fox (97 min.).163
Mysterious Mr. Valentine, The—Republic (56 min.)..167
Never Say Goodbye—Warner Bros. (97 min.).....170
Night and Day—Warner Bros. (128 min.).....111
Night Train to Memphis—Republic (67 min.).....114
Nobody Lives Forever—Warner Bros. (100 min.) 154
Nocturne—RKO (87 min.).....166
No Leave, No Love—MGM (119 min.) 139
Notorious—RKO (101 min.).....119
Notorious Gentleman—Universal (108 min.).....171
Of Human Bondage—Warner Bros. (105 min.).....106
Out California Way—Republic (67 min.)....not reviewed
Outlaw of the Plains—PRC (56 min.) .....not reviewed
Overland Riders—PRC (54 min.) .....not reviewed
Perfect Marriage, The—Paramount (87 min.).....182
Personality Kid—Columbia (68 min.) 135
Plainsman and the Lady—Republic (87 min.).....178
Prairie Bad Men—PRC (55 min.).....not reviewed
Queen of Burlesque—PRC (68 min.).....106
Raiders of the South—Monogram (58 min.)..not reviewed
Rainbow Over the Rockies—Monogram (54 min.) not reviewed
Razor's Edge, The—20th Century-Fox (146 min.)....188
Red River Renegades—Republic (55 min.)..not reviewed
Rendezvous with Annie—Republic (89 min.).....132
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Roll on Texas Moon—Republic (68 min.)..not reviewed
Rustler's Roundup—Universal (56 min.) ....not reviewed
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Secret Heart, The—MGM (97 min.).....191

Secret of the Whistler—Columbia (64 min.).....174
Secrets of a Sorority Girl—PRC (58 min.).....134
Shadowed—Columbia (69 min.).....171
Shadow of a Woman—Warner Bros. (78 min.).....131
Shadows on the Range—Monogram (57 min.).not reviewed
Shadows Over Chinatown—Monogram (64 min.) 138
Show-Off, The—MGM (83 min.).....130
Silver Range—Monogram (55 min.).....not reviewed
Sing While You Dance—Columbia (72 min.).....119
Singin' in the Corn—Columbia (66 min.).....182
Sioux City Sue—Republic (69 min.).....not reviewed
Sister Kenny—RKO (116 min.).....115
Slightly Scandalous—Universal (62 min.).....122
So Dark the Night—Columbia (70 min.).....146
Song of the Sierras—Monogram (55 min.)...not reviewed
Song of the South—RKO (94 min.).....174
South of Monterey—Monogram (63 min.)...not reviewed
Spook Busters—Monogram (68 min.).....140
Stage Coach to Denver—Republic (56 min.).not reviewed
Stairway to Heaven—Universal (100 min.).....202
Step by Step—RKO (62 min.).....114
Strange Holiday—PRC (56 min.).....159
Strange Journey—20th Century-Fox (65 min.).....146
Strange Woman, The—United Artists (100 min.)....174
Sunset Pass—RKO (60 min.).....114
Susie Steps Out—United Artists (65 min.).....186
Sweetheart of Sigma Chi—Monogram (76 min.).....203
Swell Guy—Universal (87 min.).....199
Temptation—Universal (98 min.).....199
Terror Trail—Columbia (56 min.).....not reviewed
That Brennan Girl—Republic (95 min.).....183
Three Little Girls in Blue—20th Cen.-Fox (90 min.)..143
They Were Sisters—Universal (108 min.).....118
13 Rue Madeleine—20th Century-Fox (95 min.).....204
Thrill of Brazil, The—Columbia (91 min.).....146
Till the Clouds Roll By—MGM (120 min.).....182
Time of Their Lives, The—Universal (82 min.).....131
Time, the Place, and the Girl, The—Warner Bros. (105 min.).....198
Traffic in Crime—Republic (56 min.).....123
Trail to Mexico—Monogram (56 min.).....not reviewed
Trespasser, The—Columbia (see "Night Editor").... 54
Tumbleweed Trail—PRC (57 min.).....not reviewed
Two Guys from Milwaukee—Warner Bros. (90 min.).118
Two Years Before the Mast—Paramount (98 min.) ..138
Undercurrent—MGM (114 min.).....158
Unknown, The—Columbia (65 min.).....110
Under Nevada Skies—Republic (69 min.)...not reviewed
Vacation in Reno—RKO (60 min.).....163
Valley of Fear—Monogram (54 min.).....not reviewed
Verdict, The—Warner Bros. (86 min.).....178
Wake Up and Dream—20th Century-Fox (92 min.)...191
Wanted for Murder—20th Century-Fox (91 min.)...178
White Tie and Tails—Universal (75 min.).....179
Wicked Lady, The—Universal (98 min.).....199
Wife Wanted—Monogram (70 min.).....170
Wild Beauty—Universal (61 min.).....159
Wild West—PRC (73 min.).....not reviewed
Yearling, The—MGM (134 min.).....191

RELEASE SCHEDULE FOR FEATURES

Columbia Features

(729 *Seventh Ave., New York* 19, N. Y.)

805 So Dark the Night—Geray-Cheiral .....Oct. 10
806 Blondie Knows Best—Lake-Singleton .....Oct. 17
861 Landrush—Chas. Starrett (54 min.) .....Oct. 17
816 Crime Doctor's Man Hunt—Baxter-Drew ....Oct. 24
818 Secret of the Whistler—Dix-Brooks .....Nov. 7
862 Terror Trail—Charles Starrett (56 m.).....Nov. 21
824 Betty Co-ed—Porter-Mills .....Nov. 28
854 Lone Star Moonlight—Musical Western (68 m.) .....Dec. 12
822 Boston Blackie & the Law—Morris.....Dec. 12
828 Alias Mr. Twilight—Duane-Marshall .....Dec. 19
863 The Fighting Frontiersman—Starrett (62 m.).Dec. 19
804 Singin' in the Corn—Judy Canova.....Dec. 26
829 The Return of Monte Cristo—Hayward-Britton Dec.
807 Blondie's Big Moment—Singleton-Lake.....Jan. 9
Lone Wolf in Mexico—Mohr-Blore.....Jan. 16
The Jolson Story—Parks-Keyes.....Jan.
South of the Chisholm Trail—Starrett.....Jan. 30

Metro-Goldwyn-Mayer Features

(1540 *Broadway, New York* 19, N. Y.)

701 Holiday in Mexico—Pidgeon-Powell.....Sept.
703 The Cockeyed Miracle—Morgan-Wynn .....Oct.
704 No Leave, No Love—Johnson-Wynn .....Oct.
705 Rage in Heaven—Montgomery-Bergman (reissue) Oct.
706 Two Smart People—Hodiak-Ball.....Nov.
707 Undercurrent—Hepburn-Taylor .....Nov.
708 The Show-Off—Skelton-Maxwell .....Dec.
709 The Secret Heart—Pidgeon-Colbert .....Dec.

Monogram Features

(630 *Ninth Ave., New York* 19, N. Y.)

1945-46

531 Beauty & the Bandit—Roland-Ames (71 m.).Nov. 9
563 Silver Range—J. M. Brown (55 m.).....Nov. 16
564 Raiders of the South—J. M. Brown (58 m.)...Jan. 18
(End of 1945-46 Season)

Beginning of 1946-47 Season

601 Decoy—Norris-Gillie .....Sept. 14
603 Dangerous Money—Sidney Toler .....Oct. 12
607 Gentleman Joe Palooka—Kirkwood-Knox ....Oct. 19
605 Wife Wanted—Kay Francis .....Nov. 2
604 Bringing Up Father—Joe Yule.....Nov. 23
607 The Trap—Sidney Toler .....Nov. 30
608 Mr. Hex—Bowery Boys .....Dec. 7
612 Silver Stallion—Reissue (59 m.).....Dec. 14
606 Sweetheart of Sigma Chi—Regan-Knox.....Dec. 21
681 Song of the Sierras—Jimmy Wakely (55 m.)..Dec. 28
609 Ginger—Albertson-Reed .....Jan. 4
610 Riding the California Trail—Roland-Loring...Jan. 11
611 Vacation Days—Stewart-Preisser.....Jan. 25
Rainbow Over the Rockies—Jimmy Wakely (54 m.) .....Feb. 8
Valley of Fear—J. M. Brown (54 m.) .....Feb. 15

Paramount Features

(1501 *Broadway, New York* 18, N. Y.)

R5-3620 Jungle Princess—Reissue .....Sept. 1
R5-3624 The Plainsman—Reissue .....Sept. 1
4601 Two Years Before the Mast—Ladd-Bendix .Nov. 22
4602 Blue Skies—Crosby-Astaire .....Dec. 27
4603 Cross My Heart—Hutton-Tufts .....Jan. 10
4604 The Perfect Marriage—Young-Niven .....Jan. 24
4605 Ladies Man—Bracken-Welles .....Feb. 7
4606 California—Stanwyck-Milland .....Feb. 21
Easy Come, Easy Go—Tufts-Lynn .....Mar. 7
Suddenly It's Spring—McMurray-Goddard..Mar. 21
My Favorite Brunette—Hope-Lamour .....Apr. 4
The Imperfect Lady—Milland-Wright .....Apr. 25

PRC Pictures, Inc. Features

(625 *Madison Ave., New York* 22, N. Y.)

1945-46

Don Ricardo Returns—Coby-Isabelita.....Nov. 5
Lady Chaser—Lowery-Savage .....Nov. 25
Lighthouse—Litel-Lang .....Jan. 10
(*End of* 1945-46 *Season*)

Beginning of 1946-47 Season

Her Sister's Secret—Lindsay-Reed.....Sept. 23
Driftin' River—Eddie Dean (55 m.).....Oct. 1
The Brute Man—Neal-Adams .....Oct. 1
Tumbleweed Trail—Eddie Dean (57 min.)...Oct. 28
Stars Over Texas—Eddie Dean .....Nov. 18
Wild West—Eddie Dean (73 m.).....Dec. 1
Born to Speed—Sands-Austin .....Jan. 12
Wild Country—Eddie Dean .....Jan. 17
Law of the Lash—LaRue-St. John.....Feb. 6
Devil on Wheels—Nash-Hickman .....Feb. 15
Range Beyond the Blue—Eddie Dean .....Feb. 17
Swamp Angel—Conrad-Pendleton .....Feb. 22
Philo Vance Returns—Curtis-Austin .....Feb. 27
Three on a Ticket—Beaumont-Walker .....Mar. 3
Philo Vance's Gamble—Curtis-Ryan .....Mar. 20
West to Glory—Eddie Dean .....Mar. 22

Republic Features

(1790 *Broadway, New York* 19, N. Y.)

1945-46

5542 Home in Oklahoma—Roy Rogers .....Nov. 8
532 Plainsman & the Lady—Elliott-Ralston.....Nov. 15
5503 Out California Way—Monte Hale (67 m.)..Dec. 5
543 Heldorado—Roy Rogers (70 m.) .....Dec. 15
533 That Brennan Girl—Freeman-Dunn .....Dec. 23
(*More to Come*)

Beginning of 1946-47 Season

661 Santa Fe Uprising—Allan Lane (56 min.)...Nov. 15
603 Affairs of Geraldine—Withers-Lydon .....Nov. 18
681 Sioux City Sue—Gene Autry (69 m.) .....Nov. 21
604 The Fabulous Suzanne—Britton-Vallee .....Dec. 15
662 Stage Coach to Denver—Allan Lane (56 m.)..Dec. 23
Angel and the Badman—Wayne-Russell.....Jan. 5
602 The Pilgrim Lady—Douglas-Roberts .....Jan. 22
Calendar Girl—Frazee-Marshall .....Jan. 29
Special
601 I've Always Loved You—Dorn-McLeod.....Dec. 2

RKO Features

(1270 *Sixth Ave., New York* 20, *N. Y.*)
(No national release dates)

Block 2

706 Nocturne—Raft-Bari .....
708 Child of Divorce—Moffett-Toomey .....
709 Criminal Court—Conway-O'Driscoll .....
710 Genius at Work—Carney-Brown .....

Block 3

Dick Tracy vs. Cueball—Morgan Conway.....
Vacation in Reno—Haley-Jeffreys.....
The Falcon's Adventure—Tom Conway.....
The Locket—Aherne-Day .....
San Quentin—Tierney-Maclane .....

Specials

761 Notorious—Bergman-Grant .....
292 Fantasia—Reissue .....
791 Song of the South—Disney .....
781 It's a Wonderful Life—Stewart-Reed .....
Best Years of Our Life—March-Andrews-Wright-Loy .....

(*Ed. Note: "Deadlier Than the Male," listed in the previous index in Block 2, has been withdrawn. "Sinbad the Sailor," listed in Block 3, has been replaced by "San Quentin."*)

Twentieth Century-Fox Features

(444 W. 56th St., *New York* 19, *N. Y.*)

644 Wanted for Murder—English-made .....Nov.
645 My Darling Clementine—Fonda-Darnell .....Nov.
646 Margie—Crain-Young .....Nov.
647 The Razor's Edge—Power-Tierney.....Dec.
648 Dangerous Millions—Taylor-Drake .....Dec.
The Shocking Miss Pilgrim—Grable-Haymes....Jan.
13 Rue Madeleine—Cagney-Annabella.....Jan.

United Artists Features

(729 *Seventh Ave., New York* 19, *N. Y.*)

Little Iodine—Jo Ann Marlowe .....Oct. 11
Strange Woman—Lamarr-Sanders .....Oct. 25
The Devil's Playground—Wm. Boyd (65 m.)....Nov. 15
The Chase—Cummings-Morgan .....Nov. 22
Susie Steps Out—Bruce-Caldwell.....Dec. 13
Abie's Irish Rose—Dru-Norris .....Dec. 27
The Sin of Harold Diddlebock—Harold Lloyd.....Jan. 10
The Private Affairs of Bel Ami—Sanders-Lansbury.Jan. 24
Fool's Gold—Wm. Boyd (63 m.).....Jan. 31

Universal-International Features

(1270 *Sixth Ave., New York* 20, *N. Y.*)

1065 They Were Sisters—Calvert-Mason.....Sept. 20
The Dark Mirror—De Havvilland-Ayres.....Oct.
Johnny Frenchman—British-made .....Oct.
Michigan Kid—Hall-McLaglen .....Nov.
The Magnificent Doll—Rogers-Meredith.....Nov.
603 The Notorious Gentleman—Harrison-Palmer..Nov.
Temptation—Oberon-Brent .....Dec.
Swell Guy—Tufts-Blyth .....Jan.
I'll Be Yours—Deanna Durbin.....Jan.
605 The Wicked Lady—Mason-Lockwood .....Jan.
Song of Scheherazade—DeCarlo-Donlevy.....Feb.
Smash-Up—Hayward-Bowman .....Feb.

Warner Bros. Features

(321 W. 44th St., *New York* 18, *N. Y.*)

603 Cloak and Dagger—Cooper-Palmer .....Sept. 28
604 Nobody Lives Forever—Garfield-Fitzgerald ..Oct. 12
605 Deception—Davis-Henried-Rains .....Oct. 26
606 Never Say Goodbye—Flynn-Parker .....Nov. 9
607 The Verdict—Greenstreet-Lorre .....Nov. 23
608 King's Row—Reissue .....Dec. 7
609 Wild Bill Hickock Rides—Reissue.....Dec. 7
610 The Time, The Place, and the Girl—Morgan-Carson .....Dec. 28
611 The Man I Love—Lupino-Alda .....Jan. 11
612 Humoresque—Crawford-Garfield .....Jan. 25
613 The Beast with 5 Fingers—Lorre-King.....Feb. 8

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

8852 Screen Snapshots No. 2 (10 m.).....Oct. 3
8652 Community Sings No. 2 (10 m.).....Oct. 10
8952 Machito & Orch.—Thrills of Music (10m)..Oct. 17
8802 Tenpin Magic—Sports (10 m.).....Oct. 24
8853 Screen Snapshots No. 3 (10 m.).....Nov. 7
8653 Community Sings No. 3 (9½ m.) .....Nov. 14
8803 Hi-Li—Sports (9½ m.) .....Nov. 21
8953 Les Elgart & Orch.—Thrills of Music (10½ m.) .....Nov. 28
8501 Loco Lobo—Color Rhapsody (6 m.).....Not set
8502 Cockatoos for Two—Color. Rhap. (6 m.)....Not set
5657 Christmas Carols (reissue) (10½ m.) .....Dec.
8804 Best in Show—Sports (9 m.) .....Dec. 12
8654 Community Sings No. 4.....Dec. 19
8954 Ray McKinley & Orch.—Thrills of Music...Dec. 26
8854 Screen Snapshots No. 4 (9½ m.) .....Dec. 26
8805 Polo—Sports .....Jan. 16
8955 Shorty Sherrock & Orch.—Thrills of Music..Jan. 23
8855 Screen Snapshots No. 5.....Jan. 23
8655 Community Sings No. 5.....Jan. 23

(*Ed. Note: Check with Columbia exchange for release dates on No.* 8501 *and No.* 8502.)

Columbia—Two Reels
1945-46

8402 Rhythm and Weep—Stooges (17½ m.) ....Oct. 3
8432 So's Your Antenna—Von Zell (17 m.).....Oct. 10
8422 Honeymoon Blues—Hugh Herbert (16 m.)..Oct. 17
8120 Son of the Guardsman—Serial (15 ep.)....Oct. 24
Sloppily Married—J. De Rita (16½ m.)....Nov. 7
8423 Reno-Vated—Vera Vague .....Nov. 21
8434 Moron Than Off—S. Holloway.....Nov. 28
8403 Three Little Pirates—3 Stooges (18 m.)....Dec. 5
8435 Andy Plays Hookey—Andy Clyde (18 m.)..Dec. 19
8404 Half Wits Holiday—3 Stooges (17½ m.)....Jan. 9
8436 Meet Mr. Mischief—Harry Von Zell.....Jan. 23

Metro-Goldwyn-Mayer—One Reel

S-851 Football Thrills No. 9—Pete Smith .....Sept. 7
T-811 Glimpses of California—Travel. (10 m.)...Oct. 26
W-831 Henpecked Hoboes—Cartoon .....Oct. 26
S-852 Sure Cure—Pete Smith (11 m.).....Nov. 2
S-853 I Love My Husband, But—Pete Smith (9m.).Dec. 7
S-854 Playing By Ear—Pete Smith.....Dec. 28

Metro-Goldwyn-Mayer—Two Reels

A-703 Traffic with the Devil—Special .....Aug. 31

(*End of* 1945-46 *Season*)

Paramount—One Reel
1945-46

D5-5 Musica Lulu—Little Lulu (7 m.) .....Nov. 15
E5-7 Fistic Mystic—Popeye (6 m.) .....Nov. 29
D5-6 A Scout with a Gout—Little Lulu (7 m.)...Dec. 13
U5-8 Shoe Shine Jasper—Puppetoon (7 m.).....Dec. 20
E5-8 Island Fling—Popeye (7 m.).....Dec. 27

(*End of* 1945-46 *Season*)

Beginning of 1946-47 Season

R6-1 Race Horses are Born—Sportlight (9 m.)...Oct. 4
P6-1 Spree for All—Noveltoon (7 m.) .....Oct. 4
K6-1 Brooklyn, I Love You—Pacemaker (10 m.)..Oct. 4
J6-1 Popular Science No. 1 (11 m.).....Oct. 11
L6-1 Unusual Occupations No. 1 (10 m.).....Oct. 11
Y6-1 Stork Crazy—Speak of Animals (10 m.)....Oct. 25
R6-2 Dive Hi Champs—Sportlight (10 m.).....Nov. 1
K6-2 Love in Tune—Pacemaker (9½ m.).....Nov. 4
R6-3 Queens of the Court—Sportlight (10 m.)...Nov. 15
R6-4 Like Father-Like Son—Sportlight (10 m.)...Dec. 13
Y6-2 Pooch Parade—Speak. of Animals.....Dec. 27
R6-5 Jumping Jacks—Sportlight (10 m.).....Jan. 3
J6-2 Sponge Divers—Unusual Occupations.....Jan. 17

Paramount—Two Reels

FF5-6 Golden Slippers—Musical Par. (16 m.)....Nov. 15

(*End of* 1945-46 *Season*)

Republic—Two Reels

584 Crimson Ghost—Serial (12 ep.).....Oct. 26

(*End of* 1945-46 *Season*)

Beginning of 1946-47 Season

691 Son of Zorro—Serial (13 ep.).....Jan. 18

RKO—One Reel
1945-46

64112 Bath Day—Disney (7 m.) .....Oct. 11
64113 Frank Duck Brings 'Em Back Alive—Disney (7 m.) .....Nov. 1
64114 Double Dribble—Disney (7 m.) .....Nov. 29
64115 Pluto's Housewarming—Disney (7 m.)....Dec. 20

(*More to Come*)

Beginning of 1946-47 Season

74201 Flicker Flashbacks No. 1 (9 m.).....Sept. 13
74301 Skating Lady—Sportscope (9 m.).....Sept. 20
74302 Hail Notre Dame—Sportscope (8 m.).....Oct. 18
74202 Flicker Flashbacks No. 2 (9 m.).....Oct. 25
74303 Bowling Fever—Sportscope (8 m.) .....Nov. 15
74203 Flicker Flashbacks No. 2 (8 m.).....Dec. 6
74304 Kentucky Basketeers—Sportscope (8 m.) ..Dec. 13
73901 Football Highlights of 1946—Special .....Dec. 15

RKO—Two Reels

73501 Bar Buckaroo—Western Musical (reissue) (16 m.) .....Sept. 6
73502 Cupid Rides the Range—Western Musical (reissue) (18 m.) .....Oct. 11
73401 I'll Build it Myself—Ed. Kennedy (15 m.)..Oct. 18
73503 Bandits and Ballots—Western Musical (reissue) (17 m.) .....Nov. 15
73101 Beauty for Sale—This Is America (17 m.)..Nov. 15
73201 Melody Time—Musical (18 m.) .....Nov. 29
73504 Buckaroo Broadcast—Western Musical (reissue) (18 m.) .....Dec. 20

Twentieth Century-Fox—One Reel

7351 Winter Holiday—Sports (8 m.).....Sept. 27
7505 The Snow Man—Terrytoon (7 m.).....Oct. 11
7253 Historic Capetown—Adventure (8 m.) .....Oct. 18
7506 The Housing Problem—Terrytoon (7 m.)...Oct. 25
7352 Summer Trails—Sports (8 m.) .....Nov. 8
7507 Crackpot King (Mighty Mouse—Terrytoon (7 min.) .....Nov. 15
7254 Girls and Gags—Adventure (8 m.) .....Nov. 22
7508 Uninvited Pests (Talking Magpies)—Terrytoon (7 min.) .....Nov. 28
7509 The Hep Cat (Mighty Mouse—Terry. (7m.) Dec. 6
7353 Playtimes Journey—Sports (8 m.) .....Dec. 13
7510 Beanstalk Jack—Terrytoon (7 m.) .....Dec. 20
7201 Fantasy of Siam—Adventure (8 m.).....Jan. 3
7511 Crying Wolf (Mighty Mouse)—Terrytoon (7 m.) .....Jan. 10
7901 Monkey-Tone News—Lew Lehr (9 m.).....Jan. 17
7512 McDougal's Rest Farm (Magpies)—Terrytoon (7 m.) .....Jan. 31
7302 Style of the Stars—Sports .....Feb. 7
7513 Dead End Cats (Mighty Mouse)—Terrytoon (7 m.) .....Feb. 14
7514 Hoppy Go Lucky (Magpies)—Terrytoon (7 m.) .....Feb. 28
7202 Royalty of the Range—Adventure .....Mar. 7
7515 Mexican Baseball (Gandy Goose)—Terrytoon (7 m.) .....Mar. 14

Twentieth Century-Fox—Two Reels

Vol. 13 No. 2—World Food Problem—March of Time (17 m.) .....Oct. 4
Vol. 13 No. 3—The Soviet's Neighbors—March of Time (18 m.).....Nov. 1
Vol. 13 No. 4—The American Cop—March of Time (18 m.) .....Nov. 29

United Artists—One Reel

Toccata and Fugue—Musicolors (10 m.).....Oct. 15

Universal—One Reel

2381 A Bit of Blarney—Sing & Be Happy (10m.).Sept. 30
2391 Answer Man No. 1 (no title) (10 m.).....Oct. 21
2321 Fair Weather Fiends—Cartoon (7 m.).....Nov. 18
2322 Wacky Weed—Cartoon (7 m.).....Dec. 16
2361 Juvenile Jury No. 1 (11 m.).....Dec. 16
2392 Nature's Atom Bomb—Answer Man No. 2 (10 m.) .....Dec. 30
2382 The Singing Barbers—Sing & Be Happy.....Feb. 17

Universal—Two Reels

2301 Frontier Frolic—Musical (15 m.).....Oct. 9
2302 Champagne Music—Musical (15 m.).....Nov. 20
2303 Tumbleweed Tempos—Musical (15 m.)....Dec. 4
2304 Moonlight Melodies—Musical (15 m.).....Dec. 18
2305 Tex Beneke & Glen Miller Orch.—Musical (15 m.) .....Feb. 19

Vitaphone—One Reel

1945-46

2724 Big Snooze—Bugs Bunny (7 m.).....Oct. 5
2709 Mousemerized Cat—Merrie Melody (7 m.)..Oct. 19
2710 Mouse Menace—Merrie Mel. (7 m.) .....Nov. 2
2725 Rhapsody Rabbit—Bugs Bunny (7 m.) ....Nov. 9
2711 Roughly Speaking—Merrie Mel. (7 m.) ...Nov. 16
2712 One Meat Brawl—Merrie Mel. (7 m.) ....Nov. 30
2715 Scent-Imental Over You—Mer. Mel. (7 m.).Dec. 28
2713 Goofy Gophers—Merrie Mel. (7 m.).....Jan. 25
2714 Gay Anties—Merrie Mel. (7 m.) .....Feb. 15

(More to Come)

Beginning of 1946-47 Season

3501 King of the Everglades—Sports (10 m.)....Sept. 14
3301 Fox Pop—Blue Ribbon Cartoon (7 m.)....Sept. 28
3402 So You Want to Play the Horses—Joe McDoakes (10 m.).....Oct. 5
3601 Dezi Arnaz & Band—Melody Master (10 m.).Oct. 12
3302 Wackie Worm—Blue Ribbon Cartoon (7m.).Oct. 12
3801 Star Spangled City—Adventure (10 m.)...Oct. 19
3502 Lazy Hunter—Sports (10 m.).....Oct. 26
3303 You're an Education—B. R. Cartoon (7 m.).Oct. 26
3802 Rubber River—Adventure (10 m.).....Nov. 16
3401 So You Want to Save Your Hair—Joe McDoakes (10 min.) .....Dec. 7
3602 Melody of Youth—Melody Master (10 m.)..Dec. 14
3504 American Sports Album—Sports (10 m.) ..Dec. 21
Joe McDoakes (10 min.) .....Dec. 28
3403 So You Think You're a Nervous Wreck—
3505 Let's Go Swimming—Sports (10 m.).....Jan. 4
3503 Battle of Champs—Sports (10 m.).....Jan. 18
3603 Big Time Revue—Melody Master (10 m.)...Jan. 25
3304 Have You Got Any Castles—Blue Ribbon Cartoon (7 min.) .....Feb. 1
3604 Stan Kenton & Orch.—Mel. Mas. (10 m.)...Feb. 22
3305 Pigs Is Pigs—Cartoon (7 m.) .....Feb. 22

Vitaphone—Two Reels

3101 O. K. For Sound—Featurette (20 m.).....Sept. 7
3001 Cinderella's Feller'—Special (20 m.).....Sept. 21
3102 Minstrel Days—Featurette (20 m.).....Nov. 30
3002 The Last Bomb—Special .....Dec. 7
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3003 A Boy and His Dog—Special (20 m.) .....Dec. 28
3104 Dog in the Orchard—Featurette (20 m.).....Jan. 11
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75141 Wed. (E) ..Jan. 8
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45 Sunday (O) ...Feb. 2
46 Thurs. (E) ....Feb. 6
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49 Sunday (O) ...Feb. 16
50 Thurs. (E) ....Feb. 20
51 Sunday (O) ...Feb. 23

Fox Movietone

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38 Thurs. (E.) ....Jan. 9
39 Tues. (O) ....Jan. 14
40 Thurs. (E) ....Jan. 16
41 Tues. (O) .....Jan. 21
42 Thurs. (E) ....Jan. 23
43 Tues. (O) ....Jan. 28
44 Thurs. (E) ....Jan. 30
45 Tues. (O) .....Feb. 4
46 Thurs. (E) ....Feb. 6
47 Tues. (O) .....Feb. 11
48 Thurs. (E) ....Feb. 13
49 Tues. (O) ....Feb. 18
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568 Thurs. (E) ...Jan. 2
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571 Tues (E) ....Jan. 14
572 Thurs. (O) ...Jan. 16
573 Tues. (E) ....Jan. 21
574 Thurs. (O) ...Jan. 23
575 Tues. (E) ....Jan. 28
576 Thurs. (O) ...Jan. 30
577 Tues. (E) ....Feb. 4
578 Thurs. (O) ...Feb. 7
579 Tues. (E) ....Feb. 11
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237 Tues. (O) ...Jan. 14
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239 Tues. (O) ....Jan. 21
240 Thurs. (E) ...Jan. 23
241 Tues. (O) ....Jan. 28
242 Thurs. (E) ...Jan. 30
243 Tues. (O) ....Feb. 4
244 Thurs. (E) ...Feb. 6
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246 Thurs. (E) ...Feb. 13
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226 Friday .....Feb. 21

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FINAL DECREE AN IMPROVEMENT BUT FAILS TO MEET FUNDAMENTAL OBJECTIVE

From an exhibitor's point of view, there is no question that the final decree issued in the New York anti-trust suit is an improvement over the provisions outlined in the Statutory Court's opinion handed down last June. But, despite its good points, the decree as a whole leaves much to be desired because of the apparent loopholes that would enable the defendants, not only to circumvent the intent of the decision, but also to continue their powers of monopoly. Moreover, the language of the decree, with respect to the competitive-bidding provisions, is so ambiguous that, to quote Jesse Stern, CIEA president, "it is practically impossible in any given situation to determine who is going to be the highest bidder for a picture unless the bidding is strictly on a flat rental basis." Pointing out that a distributor is not compelled to accept a bid even if it equals or exceeds the minimum flat rental asked, Mr. Stern states that "if the distributor finds that the theatre which is not the preferred customer is the highest bidder, he may throw out all the bids and call for new ones. In such a case, therefore, the distributor can keep calling for bids until the right customer makes the highest offer. And the right customer will know what his competitor offered so that on the second round of bidding he can top that offer."

Mr. Abram F. Myers, chairman of the board and general counsel of National Allied, puts it very well when he says that "the finality of the decree is dubious since it does not afford the relief which the Department of Justice has many times declared is essential to the restoration of lawful competitive conditions in the motion picture industry."

Because a professional analysis of the Decree, particularly one prepared by Mr. Myers, is of interest to all independent exhibitors, HARRISON'S REPORTS is deferring its own comments on the Decree's highlights in order to present his views. This is what Mr. Myers had to say, in part, in a January 6 bulletin sent to members of Allied:

"The Court having in its opinion declared so emphatically against total divestiture, no one dared hope that it would include that remedy in its order. An armless man can count on his fingers the times in which any court has reversed itself after such a vigorous pronouncement. There was some hope that the Court might adopt the Government's secondary proposal of a 10-year ban on cross-licensing by the five theatre-owning defendants, but the Court also rejected that proposal.

"The decree thus makes no provision for ending or reducing in any substantial degree the present monopoly power of the defendants except as the Court may later require the defendants to sell their interests in jointly-owned theatres to their 'independent' partners or to third parties.

"The purpose of the Court as set forth in its opinion to preserve and protect the defendants' existing theatre holdings whilst providing against further expansion thereof and enjoining certain discriminatory practices, is fully carried out in the decree.

"The Court ordered the theatre-owning defendants to terminate within two years all joint ownership of theatres, whether among the defendants or with so-called independents. According to the opinion this will affect some 1500 theatres, but of course, we do not know how many of these joint ownerships have been reduced to total ownership in the meantime, or what the attitude of the Court will be toward these later acquisitions.

"The joker is that the order, following the opinion, does not make mandatory the disposition by defendants of their interests in jointly-owned theatres. It permits the defendants, subject to the approval of the Court, to acquire the interests of their co-owners. Thus in a case where a defendant today has a minority interest in a theatre or circuit of theatres (but not less than 5%) it may with the approval of the Court increase this to a 100% interest—and this in the name of law enforcement and under the guise of restoring competitive conditions!

"Moreover, the decree would not touch the local and regional monopolies of certain defendants in areas where their theatres are already wholly owned.

"While the decree is woefully weak on divestiture it is sharp in its prohibition of further theatre acquisitions. Except as the Court may permit acquisitions from co-owners, each theatre-owning defendant is enjoined 'from expanding its present theatre holdings in any manner whatsoever.'

"Although the Court rejected a number of transparent proposals by the defendants for further weakening the provisions relating to joint-ownerships, and adopted strong measures for expediting the determination thereof, there is no reason to suppose that the Court will act with firmness in resisting defendants' pleas for permission to buy out their partners.

"In the first place, the Court in denying total divestiture placed its seal of approval on producer-distributor ownership and operation of theatres. The defendants were no more vigorous in asserting their right to operate theatres than the Court was in upholding it.

"A further weakness is that when the Court reached the conclusion that total divestiture should not be granted, it had before it defendants' total holdings, showing the full extent of their power. Now it is proposed to take up each jointly-owned theatre or circuit and apply it to Sherman Law tests without regard to defendant's other vast holdings.

"Finally, there is the deplorable precedent set by Judge Goddard in permitting certain of the defendants to acquire approximately 100 theatres under the consent decree. While the consent decree was not co-extensive with the Sherman Law—a damning criticism of that document—and further acquisitions will be subjected to a different test, the indulgent attitude of that member of the Court is all too apparent.

"Those who hope for substantial divestiture under the new decree may be leaning upon a slender reed.

"The Court clung to its brain child—competitive bidding—though in modified form.

(*Continued on next page*)

(*Continued from front page*)

"Two concessions were made in deference to the protests of the exhibitors. The first is that the system is limited to competitive areas—this is really a phantom concession since the system would not have worked in closed situations in any case. The second is that the system is not required in areas in which there is no offer made by any exhibitor within the time limit prescribed in the order (i.e. 15 days after notice.)

"The second concession means that in those situations where runs are well established and there is no present desire among the exhibitors to change the existing order, the bidding system can be dispensed with. In other words, the system will be brought into play only when it is invoked by an exhibitor who desires to bid against another exhibitor for a particular run. . . .

"The impossibility of accurately comparing bids on a percentage basis was emphasized at the hearing on final decree and should have been obvious to the Court. The Conference of Independent Exhibitors' Association proposed that, if competitive bidding was to be retained, all bids should be on a flat rental basis.

"The Court, for reasons which are inexplicable, provided that all offers by the distributors should specify a flat rental sum as a minimum license fee, and then spoiled it all by further providing that 'the bids may specify a flat rental, or a percentage of gross receipts, or both, or any other form of rental.' The Court then imposes upon the distributor the impossible task of awarding the license on the coveted run 'to the highest responsible bidder, having a theatre of a size, location and equipment adequate to yield a reasonable return to the licensor.'

"It will be noted that percentage playing must be introduced by the exhibitors. But resort to percentage bidding may not be entirely voluntary. The distributor is authorized to reject all offers for any feature and, presumably, he may keep on rejecting them until he gets a satisfactory bid on percentage.

"While the Department of Justice is given access to all of defendants' records, the Court ignored C.I.E.A.'s plea that disappointed bidders be allowed to examine the bid on which the award was made. Under the decree, favoritism in the granting of runs may be practiced without its coming to the attention of the injured party. It is not to be expected that the Department of Justice will audit, analyze and compare the bids on every transaction.

"The competitive bidding system with which we have been dealing applies only where an exclusive run—i.e., a run protected by clearance—is desired. But the Department of Justice has long held the view that non-exclusive or simultaneous (day and date) runs should be encouraged. The Court adopted, with changes in verbiage, a Government proposal that, in each competitive area, a defendant should offer, on reasonable terms, for some run, each film to the operator of each theatre which desires to exhibit it. The Court changed 'reasonable terms' to 'uniform terms' and strengthened 'some run' by adding 'selected by such operator.'

"The relationship of this provision to that provision for competitive bidding for exclusive runs—whether they are to be regarded as separate or part of a general scheme—is not yet clear. The question is whether the general offer on 'uniform terms,' like the offer of an exclusive run specifying a minimum price, must be on a flat rental basis. If so (and there is good ground for so concluding) two or more theatres willing to play day and date would be entitled to any picture at the minimum flat rental.

"The point to keep in mind, for the time being, is that competitive bidding comes into play only when two or more exhibitors contend for an exclusive run, with clearance. In situations where the exhibitors are willing to play day and date, or are satisfied with the status quo and see no need to fight over exclusive runs, competitive bidding should be no problem.

"The provisions relating to fixed minimum admissions, clearance systems and unreasonable clearance, franchises, formula deals and master contracts, restrictive covenants and buying and booking agents follow the specifications set forth in the opinion and do not call for a special comment at this time. (*Ed. Note: In a footnote, Mr. Myers points out that with arbitration eliminated, the factors to be taken into account in measuring clearance were omitted from the decree. The burden of justifying clearance is placed upon the distributor.*)

"The provisions relating to block-booking and the new selling method will not become effective until July 1, 1947. Operation of the decree in general is stayed for 60 days and if an appeal is taken for 30 days thereafter to enable the appellants to apply to the Supreme Court for such further stay as may be warranted.

"One additional provision which may be worthy of note is Sec. II, 8 (e) enjoining defendants from arbitrarily refusing the demand of an exhibitor to license a feature to him for exhibition on a selected run, instead of licensing it to a competitor. This, I assume, is intended to protect an exhibitor who has not been afforded an opportunity to bid or who feels that the picture has been unfairly awarded to his rival.

"It is impossible at this time to anticipate all the questions which will arise in exhibitors' minds concerning the meaning and application of the several provisions of the order. Any attempt to do so would extend this bulletin to unbearable length. The proper interpretation of this order, of any order which the Supreme Court may enter, so that the interests of the independent exhibitors may be adequately and aggressively protected, will constitute an important part of the association's work during the next few years.

"There is yet no indication whether the defendants, or any of them, will appeal from the decree. Certainly the Court rejected many of their proposals for softening up the order. With arbitration out, they must act at their peril in all transactions. Violation of any of the decree's numerous provisions will result not in an arbitration proceeding but will expose the defendant to punishment for contempt of Court. Those who think this is an idle gesture should consult John L. Lewis.

"While the theatre-owning defendants might be content to stand on the order, which leaves their theatre empire intact, the remaining defendants—Columbia, Universal and United Artists—doubtless are very unhappy about it. It would not be surprising if they appealed; and if the Government should appeal the theatre-owning defendants doubtless will take cross-appeals.

"So far as the Government is concerned, it would seem to be honor bound to appeal from this judgment. Its objectives have not been attained. The precedent created in rejecting divestiture or dissolution must be overruled if the law is to be effectively enforced in the future. Moreover, to permit those defendants to retain their vast theatre holdings whilst breaking up the lesser Crescent and Schine circuits, not only would be unjust but would make the Sherman Act ridiculous.

"The competitive market envisioned by the Court as a result of its pet selling scheme cannot possibly be realized so long as the defendants retain their great circuits and are permitted to cross-license each other. The reasons for this have been many times stated in Allied bulletins and in the briefs filed in behalf of C.I.E.A. as *amicus curiae* and need not be repeated here. Suffice it to say that no independent could hope to bid successfully against a distributor-owned theatre with its back-log of parent company product and its incalculable resources.

"It is earnestly hoped that all parties will announce their position immediately and that the appeals will be prompt to the end that this eight and a half year old litigation may soon be brought to a final conclusion."

"Ladies' Man" with Eddie Bracken, Cass Daley and Virginia Welles

(Paramount, Feb. 7; time, 91 min.)

A fair comedy with music, draggy in some spots but diverting enough to please undiscriminating picture-goers. Its story, which revolves around the big-city experiences of a young Oklahoma farm boy who suddenly strikes it rich, is ordinary and extremely thin. Generally, it is a collection of situations that have proved laughable in similar comedies. But the story's mediocrity is offset to a considerable degree by the humorous antics and singing of Cass Daley, who gives the picture a badly needed lift. Amusing also are two specialty numbers played by Spike Jones and his City Slickers in their inimitable comic style. Dance specialties by Johnny Coy are worked into the proceedings in an entertaining way:—

Swearing off women forever, because his sweetheart had jilted him, Eddie Bracken returns to his Oklahoma farm to drill a water hole. He becomes a millionaire overnight when the water hole turns into an oil gusher and, with $50,000 in his pocket, heads for New York on a vacation. While out walking, he is interviewed by Virginia Welles on a "sidewalk" radio broadcast and naively admits that he was a millionaire. Virginia impulsively tells her audience that a lucky box top from her sponsor's face powder will get a date with Bracken. Her offer floods the sponsor with box tops from women eager to meet Bracken. Taking advantage of his infatuation for her, Virginia tricks Bracken into signing a contract agreeing to take a "lucky cinderella" out on a date each night. Meanwhile Bracken finds himself pursued by Virginia Field, a "gold-digger" posing as a southern belle. In the course of events Bracken discovers that Virginia had tricked him into joining her radio program and, with the aid of Cass Daley, one of the "cinderellas," decides to get out of his dilemma by pretending that he had become bankrupt. In the meantime Virginia realizes that she really loved Bracken, but her efforts to prove her love are futile. Bracken receives the shock of his life when he learns that his oil well ran dry and that he really was broke. Miss Field discontinues her pursuit of him, but it all turns out for the best when Virginia, proving her love, offers to marry him and to accompany him back to his Oklahoma farm to start life anew.

Edmund Beloin, Jack Rose and Lewis Meltzer wrote the screen play from a story by William Bowers and Robinson Holbert. Daniel Dare produced it, and William D. Russell directed it.

Unobjectionable morally.

MPTOA COUNSEL CASTIGATES DECREE'S BIDDING PROVISIONS

Declaring the decree "leaves much to be desired by independent exhibitors" but that it is "better than that which might have been expected," Herman M. Levy, general counsel of the Motion Picture Theatre Owners of America, condemns the decree's bidding provisions as being "impractical and almost impossible of fullfillment." In an analysis of the decree, in which he was careful to note that the opinions expressed represented personal ones and did not necessarily reflect the views of the officers, directors or membership of the organization, Levy had this to say about competitive bidding as set up under the decree:

"The distributor may reject all bids, but if it accepts any bid for any particular run it must grant the license to the 'highest responsible bidder (for the particular run), having a theatre of a size, location and equipment adequate to yield a reasonable return' to the distributor. The language quoted, which attempts to set forth how the distributor will determine the successful bidder, is, in my opinion, impractical and almost impossible of fullfillment. How, for example, will a distributor be able to determine the highest bidder of three theatres all able to give the distributor a 'reasonable return,' in the face of one offer of $750 flat rental, a second of 40% of the gross and a third offer of a flat rental figure as against a percentage? And the greatest return can be the only test of the highest bid! What else can it mean? The words highest bidder' are qualified by the word 'responsible,' that is, 'highest responsible bidder.' That qualification, it seems to me, is illusory and entirely a matter of subjectivity with the distributor. There is no obvious test to be applied by the distributor to determine what 'responsible' means. And who is to say, and how, what a 'reasonable return' is? What objective tests can be applied to determine whether the successful bidder has a theatre 'of a size, location and equipment adequate' to yield 'a reasonable return' to the distributor? It is not difficult to realize how soon unsuccessful bidders will be starting their trips to the courthouse, especially with arbitration discarded as part of the Decree. We can, at least from this point, anticipate no end of litigation in an industry already sorely tried by it."

Another important observation made by Mr. Levy in his analysis is that the decree, in forbidding the distributors to condition the right to exhibit one feature upon the taking of one or more other features, confines itself only to features. "It does not," says Mr. Levy, "directly or indirectly make illegal or forbid the conditioning of the licensing of a feature upon the licensing of other items such as 'shorts,' reissues, westerns, or foreigns, as was true under the Consent Decree."

By this observation, Mr. Levy seems to raise the question of whether or not the distributors would be acting illegally if they returned to the old system of coupling shorts, newsreels, Westerns and foreign pictures with the sale of any other feature. Even though the decree specifically mentions features only, it is doubtful, in the opinion of HARRISON'S REPORTS, if a distributor would risk conditioning the sale of a feature upon an exhibitor's acceptance of other films such as shorts, newsreels, etc., for the Court, in its June 11 opinion, made it clear that it is illegal to condition the licensing of one copyright upon an agreement to accept a license of one or more other copyrights. In other words, the Court ruled that a distributor had no right to compel an exhibitor, who desired to secure one specific film, to license additional films he did not want to exhibit.

As to the twenty per cent cancellation privilege on blind-bought pictures, Mr. Levy observed that it was a "fruitless victory unless distributors decide to license 5 or more pictures at a time." In other words, a distributor, by merely refusing to license more than four blind-bought pictures at a time, automatically renders the 20% cancellation privilege useless since no exhibitor could cancel a fraction of a feature. Mr. Levy adds that "where competitive bidding applies, the necessity of making certain that the highest bid has been received from the same exhibitor on each of five or more features in a group presents such mechanical difficulties to distributors as to be most discouraging and impractical, if not impossible of accomplishment."

"DYING" HARD

The Schine interests are certainly battling hard to avoid dissolution of their circuit. They make appeal after appeal with that end in view.

Two appeals were rejected on December 16 by the U.S. Supreme Court, which refused to take jurisdiction to hear the case.

The first appeal was rejected on the ground that it was filed before the judgment of the Buffalo Federal Court was final. The second, because the Schine lawyers failed to comply with certain Supreme Court regulations governing appeals.

What the Supreme Court will do if the Schine interests take another appeal no one can tell in advance; but certain signs of the time indicate that the Schine circuit is fighting a losing battle.

IS THERE GOING TO BE A WAR BETWEEN THE AMERICAN AND THE BRITISH FILM INDUSTRIES?

It is unfortunate that two members of the British Parliament saw fit to rise in Parliament recently and speak venomously of American pictures, particularly at this time when there is a great deal of talk in Great Britain about imposing a stiffer quota on American pictures, for their act has aroused influential persons in this country to demand retaliatory measures in the event that such a quota were put into effect.

If the acts of these Parliament members were an isolated instance, the matter might have been forgotten—but such is not the case—every British newspaper critic goes out of his way to find fault with the American industry by taking up matters that are not germaine to the picture reviewed. An idea of their hostility may be gleaned from a news report that appeared in the December 31 issue of the *New York Times*, under a London dateline, in which it is stated that, according to a survey of the British critics' annual lists of the year's best movies, Hollywood has been practically eliminated. The reasons given by the different critics for omitting American films from their lists of choice pictures vary from charges that U.S. films are undeniably stale to claims that not one American picture of 1946 can compare with the top product put out by several European countries, including, of course, Great Britain. There is no question that Hollywood has its percentage of bad pictures, but it certainly turns out some mighty good ones, and, when one considers the fact that nine-tenths of the pictures seen by these critics are American-made films, it becomes obvious that their failure to choose at least one American film as being noteworthy is quite deliberate.

This hostility, which is reflected by demands that stiffer trade barriers be erected to stem the flow of American pictures into Britain, has aroused industry leaders on this side of the water to the point of demanding that this country adopt retaliatory measures. Mr. Adolph Zukor, chairman of the board of Paramount, is, as you must all know by this time, one of them. Mr. Darryl Zanuck, production head of 20th Century-Fox, is another. And there are others, even though they have not made their sentiments known yet.

Mr. Zukor made known his feelings in no uncertain terms at a luncheon given in his honor at the Sherry-Netherlands Hotel in New York, on December 18, upon the occasion of his return from abroad where he had gone to study conditions. His remarks were quoted in the December 21 issue of HARRISON'S REPORTS, but a repetition of what he said will do no harm and may do much good to the British chauvinists by making them think of the possible consequences of their unwarranted attitude toward the American film industry. Mr. Zukor said that the money the United States gets from Great Britain in the form of picture rentals is "small change" as compared to what Britain gets from the United States from the sale of broadcloth and woolens alone. In other words, Mr. Zukor made it plain that, in the event that the British Government imposed unfair restrictions on American pictures, the industry in this country will demand that the American Government counter with restrictions that will hamper the importation of broadcloth and woolens from England, not to mention other articles. American restrictions on goods imported from England would be most unfortunate at a time when the peace of the world depends on good will. And it would be contrary to this country's established policy to seek elimination of international trade barriers, a policy instituted by former Secretary of State Cordell Hull, and subscribed to by a majority of the people of this nation.

Another prominent industry leader to demand the imposition of retaliatory restrictions on English commerce is Darryl Zanuck, who, in a telegram sent to a congressional sub-committee on foreign trade and shipping of the House Special Post-War Committee on Economic Policy, which is investigating international trade barriers, endorsed that subcommittee's indication that it would recommend retaliatory laws against nations that imposed restrictions on American films. Mr. Zanuck said partly in his telegram: "Now is the proper time for Congress to openly support us as other foreign governments are openly supporting their own products and discrediting ours. . . . We know perfectly well that international trade follows the movies today as it once followed the flag, and I can clearly understand the envy and the resentment which certain foreign interests may reasonably feel when they continually see the products of American invention on the screen of their homelands. . . . Hollywood welcomes sincere international competition, but it cannot be achieved by unfair quota restrictions or censorship or unwarranted persecution of American products."

Still another leader is Mr. Arthur Loew, president of Loew's International; Mr. Loew, who returned recently from a two-month survey in Europe, said that if the foreign governments impose increased quotas against American films, then it is necessary for this government to curtail the importation of foreign films.

At the meeting of the aforementioned Congressional subcommittee, Carl Milliken, of the producers' association, tried to pour oil on the troubled waters—he stated that the American motion picture industry wants no special privileges anywhere in the world, and endorsed the present policy of the State Department, which seeks to remove the difficulties by negotiation. But whether the views of Mr. Milliken, who represents Eric Johnston, will prevail when a higher quota on American films is imposed by the British Government, is doubtful. The prevailing feeling in this country seems to be a "tooth for a tooth." And no one can blame the American motion picture industry. The British are asking for it by their short-sighted attitude.

If the American pictures are as bad as the two members of the British Parliament said they were, then why all the fuss about imposing additional restrictions? If they are right, and if they are patient enough, the American pictures will soon fail to attract the British public, thus making restrictions unnecessary. But, that their charges, as well as those of the British film critics, are fallacious and were inspired only by chauvinistic motives may be evidenced by the fact that the pictures from this country continue to enjoy wide popularity in Britain and bring profits to the British exhibitors.

When foreign governments impose restrictions on American commerce, our people are grieved. They don't understand why it should be so. During the first world war, our people demanded, as one voice, that we should go to the aid of France, the cradle of civilization. And we did go to her aid. What sacrifices we made is known not by the French alone, but by the entire world. Frenchmen went wild when the first American soldiers landed in France, and wilder yet when a small part of that army paraded in Paris, where they were pelted with flowers. And yet not long afterwards the French called us "shylocks," and our tourists were pelted with tomatoes in the same city—Paris.

The Yugoslavs welcomed the aid our aviators gave them during the recent war, and many of those boys lost their lives to help save them. Yet the very same people shot down the very same aviators after the war was over. In China, every member of the armed forces of the United States was considered like a demigod. The Flying Tigers became legendary figures. Did any Chinese ask any one of them to get out of China? Of course not! But they are telling them that now. When England was fighting with her back against the wall, Winston Churchill, in one of his most powerful speeches delivered in Parliament, prayed to God that our nation be enlightened some day so that it might join the forces fighting Hitler. We were enlightened, and we did join the anti-Hitler fighters. But now two members of Parliament called us names.

A great portion of the American people try hard to keep down those who, for some personal reason, decry the British. The writer is one of that portion. We are trying to stop anti-British propaganda. But our work is made difficult by just such senseless attacks as those of the two Parliament members.

Why the quota on American film importations? If it isn't to cover up incompetence, what is it?

If the British Government, instead of trying to establish a British picture industry by restrictions, should gather intellectuals from within the British Commonwealth to make a thorough study of the backwardness of British production and render whatever artistic aid it could so that the British pictures could either excel or equal the American pictures in quality and in popular appeal, there would be no need for a quota, for the British exhibitors would book them. And there would be no need for them to grieve over the fate of British pictures in the United States, for once they have popular appeal the American exhibitors will book them; they will book any picture that will make them money. And above all, there would be no danger of retaliatory measures against British commerce.

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Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial Columns, if It is to Benefit the Exhibitor.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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DO NOT BE DELUDED BY MISLEADING PROPAGANDA

There are so many opinions about the possible effect the final decree may have on the industry that, after reading or hearing what different industryites have to say, one is left in a daze. The trouble, of course, is that those who are endeavoring to interpret the Court's language, particularly with regard to the decree's competitive bidding provisions, do so in the light of their own particular problems, with the result that, what appears to one person as a condition that will have a disastrous effect on his operations, appears to another person as a condition that will prove highly beneficial insofar as he is concerned.

These conflicting interpretations have undoubtedly left many exhibitors in a confused state of mind as to the effect the decree will have on their future operations; they don't know which of the interpretations to accept. HARRISON'S REPORTS is satisfied that the Court's language, with regard to the competitive bidding provisions, leaves the way open to numerous interpretations, but only insofar as it concerns the method set up by the Court to carry out the bidding system. It does not, in the opinion of this paper, leave any doubt about the Court's objective, which is to set up a system that will establish free and open competition, and will enable every exhibitor, independent or affiliated, to buy pictures under conditions that will not give one exhibitor an unfair advantage over another exhibitor. True, the ambiguity of the decree's language with regard to how a successive bid shall be selected leaves the way open for circumvention of the Court's objective, but it does not necessarily brand the whole system as unworkable since the existing loopholes can be plugged by proper modifications in the bidding provisions, and by the formulation of a specific set of rules and regulations to govern the system's administrative details. These details, incidentally, will be the subject of future discussions in this paper.

Those who claim that the bidding system is unworkable because of the method provided for the selection of highest bids seem to be on solid ground, for there is no question that this portion of the bidding provisions is sadly in need of clarification and modification. But those who claim that any system of competitive bidding will bring chaos and disaster to the exhibitors seem to be either talking "through their hats" or spreading propaganda to cover up their own selfish interests. The arguments now set forth by the latter are no different than the arguments they made when the Statutory Court first announced its ideas on competitive bidding in its June 11 opinion.

At that time, Mr. George S. Ryan, the distinguished Boston attorney, whose very fine legal analysis of the Statutory Court's decision appeared serially in HARRISON'S REPORTS from August 10 to November 23, had much to say about the criticisms that were hurled at the proposed bidding system. His remarks, which appeared in the September 28, 1946, issue, bear repetition, for his cool reasoning, his clearly defined analysis of what the bidding system means to a free and open market, and his tearing down of the arguments set forth by those opposed to the bidding system, should do much to clear up the issue for exhibitors who find themselves confused by the many conflicting opinions now making the rounds. This is what Mr. Ryan had to say:

"Since the decision was rendered, the proposed order for competitive bidding has become a center of controversy and a target for criticism. Notwithstanding the obvious merits of the proposed system, claims have been widely circulated that by the decree the Government and the Court will police the industry and regulate the business practices, not only of the parties to the suit, but also of innocent independent distributors and exhibitors, who have been guilty of no violation of the anti-trust laws. Assertions have also been made that because of the decree there will be a shortage of product; that film rentals will be increased; and that a wave of building of new theatres will bring with it destructive competition.

"During a period of uncertainty, such as must necessarily elapse before the order of the Court shall become effective, it is not strange that rumors and speculations of all kinds should be circulated. Dire predictions of chaos and prophecies of calamity may be voiced by congenital pessimists, or they may emanate from inspired sources, desirous of presenting a picture of resentment and confusion in the industry, in the forlorn hope of securing some favorable modification of the proposed decree.

"A short answer to many of these criticisms is that the industry is sadly in need of 'policing.' The findings of the Expediting Court paint a scene of a young and great industry, capable of bringing happiness to millions and prosperity to all persons engaged in it, permeated to the core with corrupt and lawless practices, designed to strangle and annihilate competition and to drain into the pockets of a few great organizations substantially all the profits to be derived from the distribution and exhibition of films. If the unlawful practices can be corrected only by a stringent decree, then the correction is very cheap at the price.

"There is nothing in the order for a decree to cause a shortage of product; and no reason has been advanced by any responsible person why such a shortage will result. It is true that in any industry an artificial scarcity of merchandise may be intentionally created by consolidations of capital and property controlling the sources of supply. But here the operation of normal economic laws requires no such result. On the contrary, if any forecast may now be made, it is that the application of the competitive bidding features of the decree should cause an increase, rather than a scarcity, of product.

"If in a community where affiliated theatres are now operating on a first run basis, using substantially all the available features of good quality, a competitor under the new bidding system is able to secure a fair proportion of the available product, then the affiliated theatres, in order to continue full-time operation on the same run, may find it necessary to secure additional pictures. Independent distributors, therefore, would have a chance to enter the field to supply the need. The affiliated distributors, also, would have an interest in increasing the supply so that their own theatres would not suffer from lack of adequate product.

(*Continued on last page*)

"It's a Joke, Son!" with Kenny Delmar and Una Merkel

(Eagle-Lion, no release date set; time, 63 min.)

This first of the Eagle-Lion pictures is a fair program comedy, with better-than-average box-office possibilities because of the wide popularity of its star, Kenny Delmar, better known to radio fans as "Senator Claghorn," of the Fred Allen radio show. Portraying the same character, that is, a Southern demagogue with an instinctive feeling of antagonism for anything about the North, Delmar does fairly well in this, his first screen appearance, provoking many chuckles with his witty barbs against the North and by his humorous antics in connection with his deep loyalty to the South. The story itself is lightweight, but it serves well enough as a framework for Delmar's brand of humor, and shapes up as an amusing, if not hilarious, hour's entertainment:—

Henpecked by his wife (Una Merkel) because of his inability to earn a livelihood, Delmar finds himself unexpectedly rich when he is paid $1500 for his mint patch. He magnanimously gives the money to June Lockhart, his daughter, and Kenneth Farrell, her fiance, to help the young man start a business and thus enable him to marry June. Meanwhile Una, nominated by the daughters of Dixie to run for State Senator against a candidate controlled by crooked Northern politicians (Matt Willis, Ralph Sanford, and Douglas Dumbrille), pledges the entire $1500 to the campaign. Unable to return the money and seeking to keep Delmar out of trouble with his wife, Farrell visits the politicians and convinces them that the only way to assure their candidate's election was to put a third candidate in the field to split the vote. The politicians, impressed, give Delmar $3000 to become a third candidate, but warn him not to doublecross them. Through no fault of his own, Delmar catches the public's fancy. The politicians threaten him again, but Delmar, now enraged, determines to win the election. He is abducted by the politicians, who plan to hold him prisoner long enough to have his name automatically withdrawn from the ballot for failure to appear at election headquarters. Delmar's disappearance causes an uproar in the community, and June and Farrell, accompanied by a band playing "Dixie," launch a search for him. On hearing the strains of "Dixie," Delmar, like a man re-born, bursts his bonds, thrashes his captors, and manages to get to election headquarters in time to be acclaimed as the new Senator.

Robert Kent and Paul Gerard Smith wrote the original screen play, Aubrey Schenck produced it, and Ben Stoloff directed it. Unobjectionable morally.

"The Trap" with Sidney Toler

(Monogram, Nov. 30; time, 69 min.)

Mediocre program fare. The entertainment value of the "Charlie Chan" murder-mystery melodramas has been falling steadily for some time, and this one, in keeping with the trend, drops to a new low for the series. As in the other recent pictures, the chief trouble is an inept, confused script, one that contains several murders and many mysterious doings but which are presented in so sketchy a manner that one one loses interest in the proceedings long before the final reel. The pictures does not have one redeeming feature, for whether it be story, direction or acting, it is a poor job in each department. What passes for comedy is pretty feeble at best:—

The story takes place at a Malibu Beach home, where Howard Negely and his show troupe prepare for summer rehearsals. Unpleasant feelings existed among some members of the troupe, which included Tanis Chandler, a French girl; Walden Boyle, to whom she was married secretly; Anne Nagel, the star, who was disliked by most every one; Barbara Jean Wong, a Chinese girl; Lois Austin, the wardrobe mistress; and several others. One of the girls is mysteriously strangled after Anne compels her to search Tanis' trunk for evidence of her marriage, and shortly thereafter Anne, too, is murdered. Since the weapon was a garrotte, used by French and Chinese, both Tanis and Barbara are suspected. The Chinese girl, seeking to clear herself, enlists the aid of Charlie Chan (Sidney Toler) through her friendship with his son, Victor Sen Young. Aided by his son and their chauffeur (Manton Moreland), Chan learns that a box in which Tanis kept her marriage certificate had disappeared, and that it contained papers belonging to other members of the troupe. His investigation centers around the missing box, which he eventually finds and uses as bait to trap the killer, the wardrobe mistress, who turns out to be Negley's divorced wife; she had committed the murders to keep her identity secret.

Miriam Kissinger wrote the original screen play, James S. Burkett produced it, and Howard Bretherton directed it. Unobjectionable morally.

"Sinbad the Sailor" with Douglas Fairbanks, Jr. and Maureen O'Hara

(RKO, no release date set; time, 117 min.)

Combining legend and fantasy, "Sinbad the Sailor" emerges as a splendorous Technicolor adventure tale, of the "Arabian Nights" type, in which Douglas Fairbanks, Jr., with a flourish and daring highly imitative of his father, goes through an incredible series of death-defying escapades as a gay rogue in search of a fabulous treasure. The youngsters and undiscriminating adult action fans should find it very much to their liking, while others, to enjoy it, will have to put themselves in the mood to accept it for what it is—so-called "escapist" entertainment. The story itself is rather difficult to follow, mainly because of the flowery dialogue, but its obscurity will probably mean little to those whose chief pleasure will come from Fairbank's fantastic exploits, and from his turbulent romance with Maureen O'Hara, who, incidentally, is gowned in a manner that makes the most of her physical attributes. The action takes place in the ninth century, and the oriental splendor, enhanced by the Technicolor photography, is pleasing to the eye:—

On the beach at Basra, Fairbanks, an adventurous sailor given to tall tales, regales his friends with an account of one of his fantastic exploits. He tells them of how he and his first mate (George Tobias) had boarded a ship foundering in a storm and had found a chart showing the location of the island of Deryabar, where a fabulous treasure had been cached by Alexander the Great, but by the time they brought the ship to port the chart had disappeared mysteriously. In his efforts to find it he had become involved with a beautiful adventuress, Maureen O'Hara, who, together with the Emir of Daibul (Anthony Quinn), sought to find the treasure. Both had believed him to be the son of the ruler of Deryabar, and had treated him royally in the hope that he would lead them to the island. He, in turn, had believed that Maureen knew the way, and in a daring maneuver had kidnapped her from the Emir's palace and had set sail in his ship, with the Emir in pursuit. Fairbanks and Maureen had soon learned the truth about each other's lack of knowledge, and shortly afterwards the Emir had sunk their ship

and had taken them prisoners. Fairbanks had been ordered put to death, but Walter Slezak, a crafty Mongolian crew member, had saved his life by revealing that he (Slezak) had stolen the chart and could lead them to the island, but that only to Fairbanks, his son, would the ruler of Deryabar reveal the treasure's hiding place. All three had made a pact to share the treasure, but at Deryabar, greed had overcome both Slezak and the Emir. After a series of death-risking events, Fairbanks had rid himself of his unholy partners and had escaped with Maureen and the treasure. As he finishes his story, Fairbanks grasps quantities of pearls from the air and throws them on the beach. His friends scramble for them but find only sand. He calls them fools for believing his story, but mystifies them by making Maureen appear. Sweeping her into his arms, he sets out on another voyage.

John Twist wrote the screen play, Stephen Ames produced it, and Richard Wallace directed it. The cast includes Jane Greer, Sheldon Leonard, Mike Mazurki, and others. Unobjectionable morally.

AGAIN ABOUT THE BRITISH FEELINGS TOWARDS THE AMERICAN PICTURE INDUSTRY

According to recent trade paper reports, a reliable trade source in Washington believes that British film remittances in the United States may reach an all-time peak of $20,000,000 in 1947, as compared with the estimated take of $8,500,000 in 1946. The 1945 figure was $2,500,000.

If the figures given are accurate, the increase of income for British films seems to be healthy. Consequently, the British film men, instead of decrying American pictures, should concentrate their efforts towards increasing the take from their own films.

HARRISON'S REPORTS has said many times in these columns, and in a special article that was printed in the Christmas number of the *Kinematograph Weekly*, that the American exhibitor has no prejudice against British films—he will book them if he can, either be shown, or learn from other exhibitors that a picture from Britain will leave him with a profit. Unfortunately, very few British films make money for the American exhibitors.

It is not that many British pictures lack quality, but the players are not known in the United States and the average exhibitor, unless he is up against it for product, will refuse to buy a British film, unless, of course, it is a picture that has been exploited widely and its box-office draw has been made sure.

At a recent interview of United World with the trade press, this writer asked the United World's publicity men what their organization was doing toward publicizing the British stars with the American public, and he was assured that a liberal budget had been determined upon with that purpose in view, but so far very little has been done.

That the American public itself is not prejudiced against British players is evidenced by the fact that Rex Harrison, an old-time British star in England but very little known among the picture-goers of the rank and file in the United States, built up a large following by his appearance in "Anna and the King of Siam." His work struck the American public as being first-class, and the pictures he now appears in have definite "star value," a factor that is always taken into consideration by the American exhibitor in his buying of films.

The British producers have now a greater opportunity to infiltrate the American market because of the product shortage, the causes of which were dealt with extensively in the December 7 issue of this paper. All they have to do is make good pictures and exploit them in the way the American producer-distributors exploit theirs.

There may be times when the American distributor-exhibitors will shut out British pictures from their theatres, but that should not be taken by the British as a sign of boycott against British pictures; they treat the pictures of other American producer-distributors in the same manner. They merely give preference to their own pictures. But once the British producers succeed in creating a following among the American public for their stars, what theatre-owning producer-distributor will fail to book a British picture with popularized British stars?

HARRISON'S REPORTS will regret to see the hot heads in Great Britain give cause to the hot heads in these United States to start a war between the two industries, for the loser will be, not the American, but the British industry, for immediately after the last war started, when the American industry found itself faced with a loss of revenue from the war-torn countries of Europe, it proved that it can live and prosper without the income from abroad.

ABOUT CHECKING

The following communication was sent to this office recently by Mr. O. F. Sullivan, general manager of The Sullivan Independent Theatres, of Wichita, Kansas:

"I thought you might be interested in what has happened in the suit Sullivan Independent Theatres vs. Paramount Film Distrib. Corp., arising because of the distributor's cancellation of contract because of the exhibitor's refusal to permit Confidential checkers to use clocks at the entrance of theatres to check attendance. A suit was filed for $2,999.00, which amount will not permit an appeal to the Supreme Court, because of the film company's failure to serve one picture. A similar suit has subsequently been filed for the 2nd picture of a group of some 10 to 12 pictures. The summons in the first suit was served upon the Confidential checker who was in Wichita checking a Paramount picture for another theatre. The defendant filed a motion in this first case to quash the service of the summons, on the basis that the checker was not employed by Paramount and on the basis that the defendant claimed they were not doing business in the State of Kansas. After prolonged hearings and postponements through the efforts of the defendant, finally the court has over-ruled the motion of the defendant and ordered said defendant to plead or answer to the petition within 30 days.

"For the film industry this is a far-reaching decision, for it means the court has ruled in reality that a Confidential checker who is checking a Paramount picture is a legal representative of Paramount, and therefore an exhibitor can file suit and get service locally by issuing a summons to said checker.

"We received service in the 2nd suit by issuing a summons direct to the Paramount film salesman who resides in Wichita, Kansas.

"In brief, the developments that will be of interest throughout the country to exhibitors is the fact that the District Court of Sedgwick County, Kansas, has held that service upon a 'checker' for Paramount films is service upon Paramount Film Corp.

"I will again report to you any new development in these cases which will be of interest to exhibitors."

"No satisfactory evidence has been adduced by any responsible official or any distributor or by any other persons of authority in the industry to indicate that the decree will tend to increase film rentals. Frequently in the past, because the large circuits monopolized the prior right to contract for and exhibit motion picture films, independent exhibitors in competitive situations did not have a chance to bid for product on a prior-run basis. They were not able to get pictures on the run desired at any price. If the exhibitors in such localities are still content to operate on their present availabilities, it is extremely difficult to see how their film rentals can be affected. If, however, they desire to improve their playing positions, they may have to pay more money for a prior-run; but on such a run the pictures will be more valuable and the consequent increase in their box-office receipts more than adequate to compensate for the enhanced film rentals.

"Large circuits, whether affiliated or independent, which have closed towns, or which use major films on a prior-run basis in competitive situations, naturally would prefer to have the present situation remain unchanged, so that they may continue to profit by a distributor's 'loyalty to established customers' and not have to face competition. But the system of competitive bidding takes away from them nothing to which they are justly entitled. They have no prescriptive right to perpetual protection from competition. And in some situations where independent circuits have been obliged to play subsequent-run to affiliated theatres, they will have the opportunity to improve their playing positions. They will be able to operate in a fair field, with no favors.

"Irrespective of the decree, it is not unlikely that, when materials can be readily secured, there will be a great increase in construction, not only of theatres but also of other buildings. To what extent, if at all, the construction of new theatres may be promoted by the decree is only a matter of conjecture. Affiliated exhibitors will not be permitted to build without the permission of the Court. Independent exhibitors, experienced in the operation of theatres, and with knowledge of practices in the industry, should be in a position to profit more from theatre expansion than strangers to the industry.

"From the point of view of fairness and impartiality, it is clear that no just criticism can be leveled at the competitive bidding system. Under the Federal laws Government agencies frequently, if not generally, require sealed bids from prospective purchasers of material or property; and under the laws of some States, at least, a sale at public auction is recognized as an adequate measure of the value of the property sold.

"In contrast with the various claims and assertions that have been propagated in regard to the practical aspects of competitive bidding, which have just been discussed, it is to be noted that little criticism of the proposed decree has come from independent distributors or from the thousands of small independent exhibitors who for years have suffered under the iron heel of monopoly. For almost two decades, at least as far back as the Trade Practice Conference of 1927, they have clamored in vain for the 'right to buy.' The competitive bidding feature of the decree at last gives them this right. Through it they have attained their main objective. Obviously the advantages of the system will outweigh any detriment that may result in isolated cases by the advent of competition. With all illegal practices definitely outlawed, and with the right to buy an established fact, a new era of progress will be opened up for independent exhibitors, and the industry as a whole should benefit.

"The advantages of the competitive bidding system to independent distributors are obvious. With the exception of pictures of a defendant shown in its own theatres, the independent distributors will have an equal opportunity to compete with the major distributors for the screen time of all theatres, on the merits of their product.

"Obviously, the Court was right in prescribing a remedy like competitive bidding. It may not be the only practicable remedy, and, conceivably, when the details are worked out and put into practice, some modifications or improvements may be necessary; but up to the present time no one else has suggested a better cure for the evils afflicting the industry. The Government's suggestion for complete divestiture of interests in theatres is not, strictly speaking, an alternative or substitute, but a supplementary remedy. As the Court themselves have announced, even if divestiture were ordered it would be necessary to take other steps to prevent a continuance of the illegal practices."

Mr. Ryan's reasoning is logical and powerful; it knocks into a cocked hat the theories of those who would make you believe that competitive bidding will bring the industry to the brink of disaster.

In view of the fact that there are some in the industry who are spreading propaganda to the effect that the decree as a whole leaves the independent exhibitors in a worse position today than they were before the Government started its anti-trust suit against the majors eight and one-half years ago, these further words of advice from Mr. Ryan will not be amiss:

"First, be grateful to the Government and the Court for this decision. In all probability it is the most significant document in the legal history of the industry. Even though in all details it may not be beyond criticism, fundamentally it is sound and wholesome. The findings of fact have met with wide approbation; the remedy alone has been a target of criticism. When, however, the decision has been tested in the fire of justice glowing in the Supreme Court, where any imperfections will be purged away, it may prove a charter of economic liberty to the entire industry.

"Secondly, study the decision thoroughly and ascertain your rights and obligations under it. Comply with it fully, in letter and in spirit. Do not be deluded by misleading propaganda, irrespective of the source from which it originates; entirely too many people with personal axes to grind are able to get the ear of the public. Before reaching any conclusion, decide for yourself what it means for a 'spokesman' for major distributors, or for M.P.T.O.A., or for some other organization, to approve or condemn portions of the decision. If in doubt, ascertain for yourself who compose these organizations and determine to what extent their financial interests are compatible with a state of fair competition in the various branches of the industry. Always have in mind, too, that this is a government of laws, not of men, of organizations or of resolutions."

DISTRIBUTORS SEEK DECREE CHANGES

The latest development in the New York anti-trust case took place last Friday, January 10, when the defendant-distributors, through several motions, called upon the Statutory Court to amend and modify certain portions of the final decree.

In a motion filed jointly, the "Big Five"—Paramount, Loew's, Warners, RKO and 20th Century-Fox, asked the Court for (1) permission to acquire theatres or interests therein in order to either protect a distributor's investment or enable it to enter a competitive field, provided that it is shown to the Court's satisfaction that such acquisitions will not unduly restrain competition; (2) two years in which to dissolve pooling agreements and leases with independents; and (3) a delay in the start of competitive bidding, now set for July 1, 1947, until ninety days after a final decision by the Supreme Court, in the event of an appeal to the body.

The "Little Three"—Columbia, Universal and United Artists, joined the "Big Five" in requesting a stay of competitive bidding and, in addition, made requests of their own for other specific changes. Columbia asked that a stay be granted for the same length of time with regard to the decree's ban against block-booking; Universal requested modifications in the provision prohibiting franchise deals so that such deals could be made with independent exhibitors; and United Artists asked for the elimination of that part of the decree in which the burden of proof is placed on a distributor whenever an exhibitor challenges the legality of clearance.

The Court set January 22 as the date on which it will hear arguments on the several motions.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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A BOX-OFFICE STIMULANT FOR "DUEL IN THE SUN"

If there were anything needed to make people rush to see David O. Selznick's "Duel in the Sun," it has been furnished by Archbishop John J. Cantwell, of the Los Angeles Archdiocese. The Friday, January 17, issue of "Tidings," official archdiocese newspaper, carried the following announcement:

"The Most Reverend Archbishop desires the priests of the archdiocese to warn their Catholic people that pending classification by the Legion of Decency they may not, with a clear conscience, attend 'Duel in the Sun.'

"This motion picture, of which the National Legion of Decency was not afforded the usual advance viewing, appears to be morally offensive and spiritually depressing."

Not that the Archbishop is not justified by the facts to have taken the position he has taken, but experience has proved that an attack on a motion picture on the grounds of immorality arouses the curiosity of the public and they flock to it.

Take as an example Howard Hughes' "The Outlaw": attempts by the New York City authorities to stop its showing has so stimulated public curiosity that the picture is breaking records wherever it is shown. And, according to some legal minds, it is doubtful whether the New York City authorities can ultimately succeed in banning the picture from the city's screens.

When informed of Archbishop Cantwell's action, Mr. Selznick issued the following statement:

"I am particularly surprised at the Archbishop's statement in view of the fact that at all times we worked closely with the production code administration of the Motion Picture Association of America. All suggestions made by the P.C.A. were followed to the letter. The result was that we received the production code's seal of approval without question."

Howard Hughes will certainly have an additional exhibit to produce in Court.

MOTION PICTURES BECOMING A LUXURY

It is said that David O. Selznick's production of "Duel in the Sun" cost $5,500,000, and that $2,000,000 has been appropriated for advertising and exploitation.

Costly pictures such as this will eventually hurt the business, not only because high admission prices must be charged in order that the producer may recover the costs and make a profit, but also because a large technical staff, stars and supporting players are tied up for a long period of time, creating a dearth.

In Hollywood, studio space is at a premium, and often a producer is unable to start his picture because of his inability to obtain space. As a result of the shortage in space, technicians, and well known players, the number of pictures that can be produced is becoming smaller and smaller each year, and the "B" and "C" pictures are merely "glued" together to provide material for the releasing schedule.

Up to now, motion pictures have been classified as a popular entertainment, within the range of the average person's pocketbook, but it is slowly but surely becoming a luxury.

ANOTHER TREMENDOUS ANTI-TRUST VICTORY

As we prepare to go to press, word comes from Boston that Federal Judge Wyzanski, of the Massachusetts District Court, awarded treble damages in the amount of $966,000, plus counsel fees, to A. B. Momand, veteran Oklahoma exhibitor, in an anti-trust suit against Universal, M.G.M. Distributing Corp., 20th Century-Fox, RKO, United Artists and Columbia. No damages were assessed against Loew's, Inc. and Vitagraph, which, too, were defendants.

The suit, which was filed in Boston, in 1937, is an outgrowth of the original anti-trust suit filed by Momand in Oklahoma, in 1931, against the Griffith Amusement Company and the major companies. This suit, however, was for different causes of action.

The readers of HARRISON'S REPORTS will be particularly interested to know that the successful attorney in this tremendous victory is none other than Mr. George S. Ryan, of Boston, whose articles in this paper, the most recent being his expert "Legal Analysis of the Statutory Court's Decision," have done much to enlighten the independent theatre owners of the United States.

Lack of time and space does not permit a discussion of the facts in this case, but HARRISON'S REPORTS will refer to it again in subsequent issues.

A REALISTIC VIEW OF THE FINAL DECREE

In an address to the members of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, at their convention in St. Louis this week, Herman M. Levy, general counsel of M.P.T.O.A., had this to say, in part, about the final decree:

"What was the economic philosophy behind that decision? Having found certain illegal practices, the Court's duty, under the law, was to enjoin them and then to open the door widely to competition. In effect, the Court considered every closed town or situation a monopoly that should be opened to competition. The Judges undoubtedly are convinced that they rendered a decision and have entered a Final Decree consistent with our American system of free and open competition.

"I believe, much as I dislike to tell you this, that the days of restricted competition in the industry have gone by. In my opinion, you must look forward, whatever the decision in the Supreme Court may be, to an era of unrestricted competition. The day is gone by when you will be able to sit comfortably in your office happy in the knowledge that no person could build a theatre in your town because he would not be assured of adequate product for competitive purposes. Hard as that is to take, it is realistic—anything else is playing ostrich. Further, if the Supreme Court discarded every form of compulsory competitive bidding it would still be available to the distributors on a voluntary basis. And it is false comfort to tell yourselves that the distributors would never avail themselves voluntarily of competitive bidding. The facts are otherwise. At least two companies went into the field of competitive bidding shortly after the decision in June and before the entry of the Final Decree. Competitive bidding is not illegal. The distributors will use it if it serves their ends. . . ."

(Continued on last page)

"I'll Be Yours" with Deanna Durbin, Tom Drake, William Bendix and Adolphe Menjou

(*Universal-International, Jan.; time, 93 min.*)

Although not exceptional, this romantic comedy should entertain the masses fairly well, mainly because of the good production values and Miss Durbin's singing. The story, which is a remake of Universal's "The Good Fairy," produced in 1935, offers little that is novel, but it is pleasant and holds one's attention because of the many predicaments Deanna finds herself in. Several of the comedy situations are laugh-provoking, but at times the players strain for laughs in an effort to overcome, either a silly situation, or inept dialogue. Miss Durbin's crystal-clear singing voice is, of course, one of the film's delights; however, her tendency to put on weight is quite apparent. The action is lively throughout, and the romantic interest is pleasing:—

Seeking a singing career, Deanna comes to New York, where Walter Catlett, a family friend, gives her a job as an usherette in a movie palace. She becomes acquainted with William Bendix, a waiter, who introduces her to Tom Drake, a struggling but honest young lawyer. Learning that Deanna had never been to a party, Bendix obtains an invitation for her to a fashionable ball at a swank hotel, where he worked. There, Adolphe Menjou, a multi-millionaire, is attracted by Deanna's charms and takes her to his private apartment to discuss his sponsoring of her career. Deanna, sensing that Menjou had ulterior motives, informs him that she was married and names Drake as her husband. Assuming that her life with Drake was an unhappy one, Menjou decides to engage the young man as his attorney and to keep him occupied so that he and Deanna could be alone. Drake, believing that he had been engaged because of his honesty and ability, is so elated that he takes Deanna out for a good time. Both fall in love. Deanna gets herself into numerous predicaments trying to keep the truth from both Menjou and Drake, and, after many complications is compelled to confess to them. Drake, peeved, refuses to have anything to do with her and gives up his position as Menjou's lawyer. Menjou, however, decides to remain the benefactor and, after persuading Drake to resume his position, he obtain's Bendix's aid in inducing the young man to become reconciled with Deanna.

The story was adapted from the screen play "The Good Fairy" by Preston Sturges, based on a comedy by Ferenec Molnar. Felix Jackson produced it, and William A. Seiter directed it. The cast includes Franklin Pangborn and others.

Unobjectionable morally.

"The Devil on Wheels" with Darryl Hickman and Noreen Nash

(*PRC, Feb. 15; time, 62 min.*)

An ordinary program melodrama, centering around reckless automobile driving. The story, which has a sort of juvenile delinquency theme, is thin and artificial and, in some respects, unpleasant. In its way, the picture is a preachment on the evils of reckless driving by youngsters, with parents held equally guilty with their children because of their failure to exercise stricter discipline over them. Although the story is fraught with tragic overtones, it is lacking in dramatic force; what takes place is contrived in so pat a manner that it leaves one unmoved. The direction and performances are routine. There is some romantic interest, but it is of no importance to the plot:—

Damian O'Flynn, a careless driver himself, warns Darryl Hickman, his 18-year-old son, who owned a home-made, high-powered car, not to participate in reckless races with other youngsters, who, too, owned home-built cars. Darryl disregards his father's warning and races with his friends. The police catch up with the boys and, as a result, their parents are hailed into court by Judge William Forrest, who places on them the responsibility of either keeping their sons in line or taking away their cars. O'Flynn admonishes Darryl but permits him to keep his car. On the following night, Darryl and his pal, Bobby Arthur, together with their girl-friends (Jan Ford and Sue England), learn that an unidentified driver of a home-built car had been killed. They decide to drive to the morgue to learn the dead driver's identity. They prowl around in the morgue until a watchman challenges them, compelling them to drive off in haste. A police car gives chase, and, as both boys approach an intersection at breakneck speed, a sedan pulls into the crossing. Darryl's car grazes the sedan's rear end and speeds away, but Bobby's car crashes into it. Shortly after arriving home, Darryl learns that Bobby had been killed and that the driver of the other car was his mother (Lenita Lane). Filled with remorse, he confesses that he was responsible for the disaster. Darryl's mother recovers from her injuries, after which the youngster is brought to court and charged with hit and-run driving. O'Flynn tells the court that he felt equally guilty with his son because of failure to exercise stricter discipline, but the Judge informs him that, under the law, only Darryl could be punished.

Crane Wilbur wrote the original screenplay and directed it. Ben Stoloff produced it. The cast includes James Cardwell and others.

Unobjectionable morally.

"The Pilgrim Lady" with Lynne Roberts and Warren Douglas

(*Republic, Jan. 22; time, 67 min.*)

A routine program comedy, somewhat reminiscent of last year's "She Wrote the Book," which starred Joan Davis, but less amusing than that picture. The story is the familiar one about a dignified middle-aged spinster, who writes a risque novel but arranges for her youthful, bespectacled niece to pose as the author. It is developed without any surprises, and its farcical situations lack freshness. Yet it manages to be fairly amusing in spots, chiefly because of Alan Mowbray's effective handling of the comedy lines. There is no human appeal, and the action bogs down frequently:—

Unknown to her sedate family, Helen Freeman, a middle-aged spinster living in Ohio, writes a risque novel. In New York, the novel comes to the attention of Warren Douglas, a struggling literary agent, who becomes convinced that he could make a best-seller of it because of its sensationalism. But since the book had been rejected by every New York publisher, his only hope was to have it chosen as the Literary Gem of the Month by Alan Mowbray, an eminent book critic, who had a weakness for pretty women. Apprised by Douglas of his plan, Miss Freeman decides to go to New York with Lynne Roberts, her niece, and to pass her off as the book's author. Lynne impresses Mowbray with her charm and beauty, and his endorse-

ment of the book puts it in the best-seller class. In the course of events, both Douglas and Mowbray fall in love with Lynne. Complications arise when other members of the family arrive unexpectedly in New York, thus putting the secret of the author's identity in jeopardy. In her efforts to avoid detection, Lynne has an unavoidable quarrel with Douglas. Disconsolate, she returns to Ohio. She arrives home to find Mowbray waiting for her. When he proposes marriage, she informs him that she could never really love any one but Douglas. Douglas, who, too, had followed Lynne, overhears her statement and asks her to marry him. Mowbray's wounds are salved when he is allowed to break the story of the authorship hoax on his radio program and to claim that he had discovered the literary personality of the year.

Dane Lussier wrote the original screen play, William J. O'Sullivan produced it, and Lesley Selander directed it. The cast includes Veda Ann Borg, Clarence Kolb, Dorris Merrick, Russell Hicks and others.

Unobjectionable morally.

"Born to Speed" with Johnny Sands and Terry Austin

(*PRC, Jan.* 12; *time,* 60 *min.*)

Built around midget auto racing, this program melodrama shapes up as a fair action film. The story is, however, hackneyed, and, since it does not vary from the usual pattern, the audience knows in advance just what is going to happen. But the story's insufficiency will probably be overlooked by the undiscriminating action fans, for it moves along at a snappy pace and provides several thrills. Liberal use has been made of stock shots showing midget cars racing. These are easily discernible from the rest of the footage, yet easily-satisfied audiences may find them exciting, for several of them are spectacular shots of cars going over embankments or catching on fire:—

Johnny Sands, son of a famous racing driver, who had been killed in the Indianapolis classic, seeks to follow in his father's footsteps, despite the opposition of his mother (Geraldine Wall). Johnny goes to work in a garage owned by Frank Orth, who had been his father's mechanic, and through Orth meets Don Castle, a driver-promoter, who permits him to drive one of his midget racers. Impressed by the young man's ability to drive, Castle signs him to a contract, but they soon quarrel and part when competition develops between them for the affections of Terry Austin, Orth's niece. Johnny induces Orth to allow him to drive an old racer he had in his garage. But to keep his driving secret from his mother, as well as from Terry, who, too, objected to the dangerous sport, he bills himself as the "Masked Marvel" and soon wins fame. Terry, however, learns of the deception and refuses to have anything to do with him. A race-track accident almost kills Johnny and during his convalescence Terry reconciles with him. Certain that the accident had made him a coward, Johnny forces himself to enter one more race, the Gold Cup special, in order to conquer his fear. Castle, also driving in the race, determines to get rid of Johnny; he arranges with two unscrupulous drivers to box Johnny into a crash. Angered by their tactics, Johnny regains his nerve and, with his mother and Terry shouting encouragement, he forces his way into the lead and comes through to win. Satisfied with his victory, he retires from racing, much to the delight of his mother and Terry.

Crane Wilbur, Scott Darling and Robert B. Churchill wrote the screen play from an original story by Mr. Churchill. Marvin D. Stahl produced it, and Edward L. Cahn directed it.

Unobjectionable morally.

"Boomerang!" with Dana Andrews, Jane Wyatt and Lee J. Cobb

(*20th Century-Fox, February; time,* 88 *min.*)

Very Good! Louis de Rochemont, who produced "The House on 92nd Street" and "13 Rue Madeleine," comes through with a third winner in "Boomerang!", a tense melodrama revolving around an actual unsolved murder, which took place in Bridgeport, Conn., in 1924; it should go over very well with all types of audiences. The story, which centers around a fair-minded district attorney, who, believing a murder suspect innocent, uses his office to free him, holds one's interest tightly from start to finish. In every department—writing, production, direction and acting, it is a first-rate job. Some of the situations are tensely dramatic, particularly the court room sequences, in which the district attorney, after presenting the state's case against the accused man, informs the court that it was just as much his duty to protect the innocent as it was to prosecute the guilty, then proceeds with logic to discredit the state's seemingly watertight case, thus winning the accused man's freedom. Playing the role of district attorney with proper restraint, Dana Andrews turns in an excellent performance. One feels sympathy and respect for him, not only because of his desire to clear an innocent man, but also because he throws aside political considerations in order to do so. Lee J. Cobb, as the police chief, Arthur Kennedy, as the accused man, and Sam Levene, as a reporter, are fine in their respective roles. The role played by Andrews is, according to the screen commentary, factual of the early career of Homer Cummings, former U. S. Attorney General.

The story opens with the murder of a beloved priest, on a city street, by a mysterious assailant who manages to escape despite the efforts of several people to stop him. The police flounder hopelessly in their efforts to find the murderer, and the political party in opposition to the reform government in power uses the murder as political fodder and accuses the police and the district attorney of inefficiency and blundering. Andrews finds himself under constant pressure from his own party lest the coming election be won by the opposition. A break in the case comes when Arthur Kennedy, carrying the same type of revolver that had been used in the murder, is arrested as a likely suspect. Despite his protestations of innocence, seven witnesses positively identify him as the killer. The police grill him day and night and, after forty hours of continuous questioning, Kennedy, exhausted, signs a confession in order to be left alone. Discrepencies in Kennedy's story, and testimony by various witnesses seem to establish a watertight case for the state, but Andrews believing the man to be mentally confused, decides to check the evidence to make sure of its conclusiveness. Despite pressure from his party to secure a conviction, Andrews, at the trial, informs the court that he believed the accused man innocent and proceeds to discredit the witnesses one by one. Convinced that the evidence was inconclusive, the judge dismisses the case.

Richard Murphy wrote the screen play, based on an article by Anthony Abbott. Elia Kazan directed it.

Mr. Levy's views are realistic and worthy of careful consideration by exhibitors who find themselves in disagreement over several of the decree's provisions.

Most independent exhibitors agree that the decree is beneficial insofar as it gives them relief from the practices of blind-selling and block-booking, and particularly insofar as it enjoins the defendants from expanding their theatre holdings. In other respects, however, many exhibitors do not see eye to eye on the decree's provisions because of the different ways in which their situations are affected. As pointed out by Mr. Levy in his talk, the provision that guarantees an exhibitor some run, for example, gives an exhibitor the right to bid for any run he desires; that is, one selected by the exhibitor rather than determined by the distributor, as was true under the Consent Decree. "To those exhibitors who have had their runs protected by custom and agreement," states Mr. Levy, "this will probably be considered a disadvantage. To the others, however, who were never able to get any run except the "left-over" one, this will appear to be a great advantage even though it may mean higher film rentals."

What is true of the aforementioned provision is true also of the provision enjoining the defendants from granting or enforcing unreasonable clearance, and placing upon them the burden of proof whenever an exhibitor challenges clearance as being illegal. Here again, an exhibitor, who is enjoying clearance that may now appear illegal under the terms of the decree, will probably find that the provision is a distinct disadvantage to him. But another exhibitor, who up to this time has felt restricted by what he considered to be an unreasonable clearance, will probably find the provision very much to his liking.

There are other provisions in the decree that put exhibitors in opposite camps, their divergent views, of course, depending on how each provision affects their particular operations.

It is not difficult to understand and appreciate why exhibitors who have spent a lifetime establishing their theatres should want to retain what few privileges they now enjoy because of their status as "old customers." Nor is it difficult to understand and appreciate why some exhibitors, who have been struggling in the face of oppressive practices, should now want to make the most of a free and open market. The fact remains, however, that regardless of the moral justification of one's position, the Court found certain trade practices illegal and, under the law, it had no alternative but to enjoin these practices in order to establish free and open competition. That some of the rulings will affect, not only the large affiliated and unaffiliated circuits, but also certain small independents, is indeed unfortunate, but if there is anything about a little fellow's operations that interferes with the preservation of free competition, the anti-trust laws are just as applicable to him as they are to the big fellows. As pointed out by Mr. George S. Ryan in last week's issue, ours is "a government of laws, not of men, of organizations or of resolutions."

It is the considered opinion of many legal minds that, except for the Statutory Court's refusal to order complete divestiture of theatres, its remedies for the violations of the Sherman Act will, upon appeal, be substantially affirmed by the Supreme Court. There is, in other words, every reason to believe that the industry is headed for an era of unrestricted competition. Until then, as Mr. Ryan has stated in these columns, "there will be a period of uncertainty, which may be awaited by some independents, as well as by the major companies, with dark misgivings. In all probability there will be changes not only in the challenged practices but also in the structure and position of many defendants. The ultimate event should be expected, however, not with apprehension, but with courage and confidence. The basic law of progress is change. Without it there can be no permanent improvement in human relations."

STOP DOUBLE-BILLING

In the editorial, "The Case of the Reissues—and the Remedy," which was printed in the December 7, 1946 issue of this publication, you were advised to begin educating your patronage to single features now, before you are compelled to do so because of the shortage of feature pictures.

In that editorial, you were given the reasons of such a shortage, but I failed to mention the most serious cause—slowdown. The technicians today are not putting up the same effort as they once were, with the result that production takes twice as long as it did before from this cause alone.

There seems to be no hope that Hollywood's jurisdictional strike will be settled soon, and although matters appear normal no one can tell when tempers will flare up, demoralizing production still more. When one of the labor factions sees its efforts to win the strike go by the board, they may resort to desperate measures. For this and the other reasons described in the December 7 editorial, it will be well for you to begin educating your public to accept single features.

The change from a double feature to a single feature policy should, of course, be gradual, and one of your first acts should be not to pair two top features, that is, if you are fortunate enough to buy top features at a price that makes it economically sound to use both on a double-bill. If you do, you may find yourself compelled to pair second and third rate features because of the shortage of top pictures.

At a recent trade press luncheon, William F. Rodgers, MGM general sales manager, said that there is no current product shortage, but he qualified this by saying, "in first-run situations." Of course there will always be plentiful product to supply the needs of the first-runs. Take, for example, the Radio City Music Hall in New York. In the old days, the Music Hall showed about fifty pictures a year, but today it shows an average of seven pictures. This makes it possible for the other first-run theatres in New York City to have product available. The same is true more or less of first-run situations in other metropolitan centers. But how about those who operate on a double-feature policy and have two to four changes a week?

It is the subsequent-run exhibitor that this paper has in mind when it advises exhibitors to begin educating their patrons to single features. They will sooner or later be compelled to do so anyway.

UNIVERSAL NEWSREEL NUMBERS CHANGED

In order to avoid a conflict with its current feature release numbers, Universal has advised this paper that its newsreel numbers, after No. 568, released in New York on Thursday, January 2, reverted to No. 1, beginning with the newsreel issued in New York on Tuesday, January 7. Since the January 4 pink index contains a listing of the old numbers, a new listing is herewith published to make it easy for reference:

568	Thurs....	(E)	...Jan. 2
1	Tues....	(O)	...Jan. 9
2	Thurs....	(E)	...Jan. 9
3	Tues....	(O)	...Jan. 14
4	Thurs....	(E)	...Jan. 16
5	Tues....	(O)	...Jan. 21
6	Thurs....	(E)	...Jan. 23
7	Tues....	(O)	...Jan. 28
8	Thurs....	(E)	...Jan. 30
9	Tues....	(O)	...Feb. 4
10	Thurs....	(E)	...Feb. 7
11	Tues....	(O)	...Feb. 11
12	Thurs....	(E)	...Feb. 14
13	Tues....	(O)	...Feb. 18
14	Thurs....	(E)	...Feb. 21
15	Tues....	(O)	...Feb. 25

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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THE FILM STRIKE IN HOLLYWOOD

The following editorial item appeared in the January 24 issue of the *Los Angeles Times:*

"It is high time steps were taken by somebody to settle the Hollywood jurisdictional quarrel between the Conference of Studio Unions and the International Association of Theatrical Stage Employees and get several thousand suffering victims back to work. Fundamentally, it is an internal affair of the American Federation of Labor and ought to be settled by that organization. But the A.F.L. will not or cannot clean its own house, so somebody else will have to step in.

"The C.S.U. men have been out of work all winter. They have obviously and definitely lost their strike, and, while they are still continuing some picketing activity, have not been able seriously to interfere with the operations of the studios. There need be no sympathy for the leaders whose obstinacy precipitated the strike; but the rank and file must be having a hard time making ends meet.

"Perhaps a committee of citizens, not connected with any of the interests involved in the strike, could mediate between the parties and bring about a settlement. The employers have nothing to do with the quarrel and cannot interfere with it without danger of getting themselves penalized under the Wagner Act. But a neutral committee would not incur this risk and might accomplish some good results. If they failed, the situation would be no worse than it is now, so there appears to be nothing to lose."

It is doubtful whether a committee of citizens could, under the tempers prevailing among the union leaders, settle the strike. An effort was made by church people but it led to no success.

And yet the strike must be settled, because it brings misery to hundreds of families.

The men who are on strike now have been out of work nearly five months and, last year, they were out also for eight months. Many of them were reduced to poverty; they sold their cars; pawned every piece of jewelry they had, and some of them even sold their homes to get by. I know a producer who told me that some of his own men came to him begging for a loan.

If last year's strike brought misery to thousands of film workers, you may imagine what it will do to them now.

Some of them obtained outside jobs, and they were excused from the obligation of picketing by the payment of five dollars weekly. But not many of them were able to find such jobs.

In the opinion of HARRISON'S REPORTS, there is in the motion picture industry only one group who can settle this strike—the exhibitors. If a group of exhibitor leaders were to come west and bring the two fighting union groups together, I am sure that they could induce each group to listen to reason. These exhibitor leaders could point out to the union leaders that the ones who will eventually suffer the most as a result of jurisdictional and other squabbles will be the exhibitors—they will have to foot the bill in the form of either increased film rentals or loss of patronage as a result of the poor quality of pictures on account of the strike.

Up to this time, every one has been heard in this jurisdictional dispute but the exhibitors, and it is about time that the exhibitor leaders came west and tried to pump some common sense into the heads of the leaders of both factions. And I am sure that the union leaders will heed the exhibitors, because they are impartial.

This paper urges Allied to consider sending a committee of its leaders to Hollywood so as to exert their efforts to settle this strike. It is costing millions, not only to the producers, but also to the strikers, and it is bringing misery to the families of the strikers, innocent bystanders, as well as to the exhibitors themselves; and if the Allied leaders should find it necessary to invite the leaders of other exhibitor groups so as to strengthen their efforts, they should do so without hesitation.

A NEW PROBLEM FOR THE PRODUCERS

The screen writers are taking a hand in the reissues. In a recent news release, their organization, the Screen Writers' Guild, stated that, in the face of the loss of so many jobs, not only by the writers, but also by other crafts, as a result of the many reissues put out, they are planning to call upon these other crafts to join them in what is indicated to be a bid for a share of the profits the producers are realizing from the playing of reissues.

The following is the statement:

"Joint action by the Screen Writers', Actors' and Directors' Guilds on the question of the increasing number of reissues of old films is proposed in a statement to appear in the February number of *The Screen Writer.*

" 'While all of us in the industry are pleased to have made pictures of such lasting quality that they merit revival, it is none the less clear that it is money out of our pockets, which makes our pleasure less complete,' says the statement in the Screen Writers' Guild publication.

"Emphasized was the effect of reissued films on the Hollywood employment situation. Metro-Goldwyn-Mayer has announced 22 reissue releases, according to the SWG statement, which points out that when this is multiplied by the modest average of 4, it means 88 writers are deprived of jobs.

"Eventually the problem posed by reissuing old films and the impact of this practice on motion picture employment will have to be met by joint action of all crafts in the industry, according to the screen writers' organization.

" 'Of course we are not proposing a ban on reissues,' says the SWG declaration. 'Fine plays are revived, fine books are republished and fine pictures certainly should be reissued. The difference is that the fine plays and books pay royalties each time they appear; the fine pictures pay only the studios.' "

The proposal of the Screen Writers' Guild is illogical, and HARRISON'S REPORTS feels sure that the producers will resist such demands. If they should capitulate to them, there is no end to what other demands may be made. A person is hired for a certain job. When he gets paid for it, that is the end of it. Any other system will result in confusion.

"Song of Scheherazade" with Yvonne de Carlo, Jean Pierre Aumont and Brian Donlevy

(*Universal-International, February; time, 106 min.*)

Highlighted by the music of Rimsky-Korsakoff, on whose life the story is supposedly based, this is an opulent Technicolor production, which, despite its fancy trappings, shapes up only as fair entertainment, the sort that may give satisfaction to those who are not too exacting in their demands. The story, which is set in Spanish Morocco in 1865, at the time the composer, as a Russian naval cadet, wrote his famous "Scheherazade," is a comic-opera mixture of romance, comedy, music, and dancing, which is not only thin and fanciful but frequently ludicrous. Not much can be said for either the direction or acting, and, except for a whip duel between the hero and a shipmate, the action is slow. Rimsky-Korsakoff's compositions, and the singing of Charles Kullman, the opera star, should have a definite appeal for the lovers of classical music, but whether they will have patience with the rest of the production is doubtful:—

Homeward bound from a world cruise, Captain Brian Donlevy, a strict, bare-chested disciplinarian, finds his Russian Naval training ship becalmed in a hot Moroccan port. He gives his young cadets shore leave, and one of them, Jean Pierre Aumont (as N. Rimsky-Korsakoff), spends his time searching for a piano to play a composition he had written during the long voyage. He finds one in the home of Eve Arden, a fashionable but penniless widow, whose daughter, Yvonne De Carlo, danced in a local cafe to support their home. Aumont finds himself attracted to Yvonne and is inspired by her to write more music. In the course of events he wins her love after beating Philip Reed, a swashbuckling shipmate, in a duel with bull whips over offensive remarks Reed had made to Yvonne. Aumont decides to desert his ship in order to remain with Yvonne, but she induces him to change his mind lest he lose his honor as a cadet. Meanwhile, one of Aumont's shipmates deserts to marry Yvonne's maid, and Aumont, to protect his friend's honor, smuggles Yvonne aboard to take his place. Donlevy discovers her presence and punishes Aumont by forbidding him, during his naval career, to attend any performance at which his musical compositions might be played. Several years later, Aumont's music gains recognition and his "Scheherazade" is staged in St. Petersburg with Yvonne in the leading role. Aumont, having received his honorable discharge from the navy, enters the orchestra pit to conduct his opera.

The screen play was written and directed by Walter Reisch, and produced by Edward Kaufman. The cast includes Richard Lane, John Qualen, Elena Verdugo and others. Unobjectionable morally.

"Blind Spot" with Chester Morris and Constance Dowling

(*Columbia, February 6; time, 73 min.*)

A routine program murder-mystery melodrama, hampered by a confused plot and by excessive dialogue. But it may get by with undiscriminating fans who favor this type of entertainment since the murderer's identity is not revealed until the finish. Most people, however, will have little difficulty guessing who the murderer is long before the finish, for the lack of subtlety in the plot's development makes the criminal's identity obvious. Since the story unfolds mostly through dialogue, which at times is quite tiresome, the action is slow and lacks the excitement usually associated with pictures of this type:—

Chester Morris, an accomplished but unsuccessful mystery story writer, drinks to excess. Drunk and broke, he goes to the office of his publisher, William Forrest, and forces his way past Constance Dowling, Forrest's secretary. There, in the presence of Steven Geray, a successful writer of mystery books, Morris demands that Forrest give him a new contract and more money, and in his drunken stupor relates to him the plot of a new mystery novel he proposed to write, dealing with a man who is murdered in a locked room. Forrest, unimpressed, gives him twenty dollars and sends him away. Morris goes to a bar, where he discusses his proposed novel with the bartender, and later, when he is joined by Constance, who was upset because Forrest had made improper advances to her, he tells her the solution to the novel. He returns to the office to tell Forrest of the solution only to find the man murdered. On the following day, the police arrest Morris after learning that Forrest had been murdered under circumstances that were similar to those Morris had in mind for his new book. Morris, unable to remember the events of the prior evening, cannot recall the solution to his story, which, he felt sure, would solve the mystery surrounding Forrest's death. He is released in the custody of Geray, who had offered to help him. Meanwhile both the bartender and Constance, to whom Morris had related the solution, had disappeared. After numerous events in which the bartender is found murdered and Morris finds reason to suspect Constance of both crimes. Geray is revealed as the killer; he had overheard the story and solution of Morris' proposed novel and had attempted to dispose of all the others who knew it so as to write the novel as his own.

Martin Goldsmith wrote the screen play from a story by Barry Perowne, Ted Richmond produced it, and Robert Gordon directed it. The cast includes Sid Tomack, Paul Burns, James Bell and others.

Adult entertainment.

"Bedelia" with Margaret Lockwood and Ian Hunter

(*Eagle-Lion, February 1; time, 83 min.*)

This British-made drama is another in the current cycle of pictures revolving around a conscienceless woman who stops at nothing to satisfy her lust for riches. "Decoy," "Strange Woman," and "The Wicked Lady," are examples of this type of picture. The story is fairly interesting but unconvincing, and, although the production and acting are good, the plot developments are obvious and none of the characters, particularly the heroine, are sympathetic. Wherever this kind of story is liked, however, it should go over with American audiences, for, unlike most English-made pictures, the British accents are understandable. Although the heroine's wickedness becomes apparent in the early reels, it has a fair share of suspense, which revolves around whether or not her trusting husband will meet the fate—death by poison—of her three previous husbands.

The story opens in Monte Carlo, where Barry K. Barnes, an artist, forces an acquaintance with Margaret Lockwood and Ian Hunter, a honeymoon couple. Having learned that Margaret possessed a priceless pearl, which she claimed to be a cheap fake, and that she was averse to having her photograph taken, Barnes offers to paint her portrait and, despite her demure objections, wins Hunter's approval. Actually, Barnes was a private detective investigating the deaths of three wealthy men, who had died of poison after marrying the same woman and after taking out heavy insurance policies naming her as beneficiary; he suspected Margaret of being the woman. Barnes uses Margaret's half-finished portrait as an excuse to follow the honeymoon couple back to England. Meanwhile he had discovered evidence indicating that Margaret was the woman he sought. Her husband's sudden illness after a Christmas party raises Barnes' suspicions and, in order to put Hunter on his guard, he reveals himself as a detective and explains his mission. Hunter, deeply in love with Margaret, refuses to believe that she was the woman responsible for the crimes Barnes was investigating. He soon becomes convinced, however, when he catches her in the act of poisoning some food intended for Barnes. Faced with exposure, Margaret assures Hunter of her deep love for him and begs him to run away with her. But Hunter, despite his strong love for her, remains cold and adamant to her pleas. Resigned to her fate, Margaret gives herself up.

Based on the novel by Vera Caspary, the screen play was written by Herbert Victor, I. Goldsmith, and Miss Caspary. Lance Comfort directed it, and Mr. Goldsmith produced it. It is a John Cornfield production presented by J. Arthur Rank. The cast includes Anne Crawford, Louise Hampton and others. Adult entertainment.

BOX-OFFICE PERFORMANCES

(Continued from back page)

Paramount

"Monsieur Beaucaire": Good
"The Bride Wore Boots": Good-Fair
"Our Hearts Were Growing Up": Fair
"Hot Cargo": Fair-Poor
"To Each His Own": Very Good-Good
"O.S.S.": Good
"The Searching Wind": Fair
"Swamp Fire": Fair-Poor
"Strange Love of Martha Ivers": Good
"Jungle Princess" (reissue): Good-Fair
"The Plainsman" (reissue): Good-Fair
"Two Years Before the Mast": Very Good-Good
"Blue Skies": Very Good

Thirteen pictures have been checked with the following results: Very Good, 1; Very Good-Good, 2; Good 3; Good-Fair, 3; Fair, 2; Fair-Poor, 2.

RKO

"Make Mine Music": Good
"Without Reservations": Good
"Badman's Territory": Good
"Ding Dong Williams": Poor
"The Truth About Murder": Poor
"Partners in Time": Fair-Poor
"Till the End of Time": Good
"Crack-Up": Fair
"Bedlam": Fair
"The Falcon's Alibi": Fair
"The Bamboo Blonde": Fair
"The Stranger": Good-Fair
"Sister Kenny": Good
"Lady Luck": Good-Fair
"Step by Step": Fair
"Sunset Pass": Fair
"Great Day": Poor
"Child of Divorce": Fair
"Nocturne": Good-Fair
"Criminal Court": Fair
"Genius at Work": Poor
"Notorious": Excellent-Very Good
"Fantasia" (reissue): Fair
"Dick Tracy vs. Cueball": Fair
"Vacation in Reno": Fair-Poor
"The Falcon's Adventure": Fair
"Song of the South": Good

Twenty-seven pictures have been checked with the following results: Excellent-Very Good, 1; Good, 6; Good-Fair, 3; Fair, 11; Fair-Poor, 2; Poor, 4.

20th Century-Fox

"The Dark Corner": Good
"Do You Love Me?": Good-Fair
"Rendezvous 24": Fair-Poor
"Cluny Brown": Fair
"Somewhere in the Night": Fair
"Strange Triangle": Fair-Poor
"Smoky": Very Good-Good
"It Shouldn't Happen to a Dog": Good-Fair
"Centennial Summer": Good
"Anna and the King of Siam": Very Good-Good
"Deadline for Murder": Fair-Poor
"Black Beauty": Fair
"Claudia and David": Good-Fair
"If I'm Lucky": Fair
"Sun Valley Serenade" (reissue): Fair
"The Bowery": (reissue): Fair
"Three Little Girls in Blue": Good
"Strange Journey": Fair-Poor
"Home Sweet Homicide": Fair
"Wanted for Murder": Fair-Poor
"My Darling Clementine": Very Good-Good
"Margie": Very Good
"The Razor's Edge": Excellent-Very Good
"Dangerous Millions": Fair-Poor

Twenty-four pictures have been checked with the following results: Excellent-Very Good, 1; Very Good, 1; Very Good-Good, 3; Good, 3; Good-Fair, 3; Fair, 7; Fair-Poor, 6.

United Artists

"A Night in Casablanca": Good
"A Scandal in Paris": Fair-Poor
"Caesar and Cleopatra": Fair
"The Bachelor's Daughters": Fair
"Angel on My Shoulder": Good-Fair
"Little Iodine": Poor
"Strange Woman": Good-Fair
"The Chase": Fair
"Susie Steps Out": Poor

Nine pictures have been checked with the following results: Good, 1; Good-Fair, 2; Fair, 3; Fair-Poor, 1; Poor, 2.

Universal

"Night in Paradise": Fair
"Strange Conquest": Poor
"She Wolf of London": Fair-Poor
"The Cat Creeps": Fair
"She Wrote the Book": Fair
"Dressed to Kill": Fair
"The Runaround": Fair
"Lover Come Back": Fair
"Inside Job": Fair-Poor
"Her Adventurous Night": Fair-Poor
"Danger Woman": Poor
"Canyon Passage": Very Good-Good
"Cuban Pete": Fair-Poor
"The Dark Horse": Fair-Poor
"The Black Angel": Fair
"Slightly Scandalous": Fair
"Wild Beauty": Fair-Poor
"The Time of Their Lives": Fair
"The Killers": Very Good-Good
"Dead of Night": Fair
"Little Miss Big": Fair
"White Tie and Tails": Fair
"If I Had My Way" (reissue): Fair-Poor
"Shadow of a Doubt": (reissue): Fair-Poor
"They Were Sisters": Fair-Poor
"The Dark Mirror": Very Good-Good
"The Magnificent Doll": Good-Fair
"The Notorious Gentleman": Fair
"Temptation": Fair

Twenty-nine pictures have been checked with the following results: Very Good-Good, 3; Good-Fair, 1; Fair, 14; Fair-Poor, 9; Poor, 2.

Warner Brothers

"Her Kind of Man": Fair-Poor
"One More Tomorrow": Good
"Janie Gets Married": Fair
"A Stolen Life": Good
"Of Human Bondage": Good-Fair
"Night and Day": Very Good
"Two Guys from Milwaukee": Good
"The Big Sleep": Very Good-Good
"Shadow of a Woman": Fair-Poor
"Cloak and Dagger": Good-Fair
"Nobody Lives Forever": Good
"Deception": Good
"Never Say Goodbye": Good-Fair
"The Verdict": Fair
"Wild Bill Hickock Rides" (reissue): Good-Fair
"King's Row" (reissue): Good-Fair
"The Time, the Place, and the Girl": Good

Seventeen pictures have been checked with the following results: Very Good, 1; Very Good-Good, 1; Good, 6; Good-Fair, 5; Fair, 2; Fair-Poor, 2.

A WAY TO COMBAT HIGH FILM RENTALS

In recent bulletins sent out to the members of their respective organizations, both Pete Wood, secretary of the Independent Theatre Owners of Ohio, and Leo F. Wolcott, chairman of the board of Allied-Independent Theatre Owners of Iowa and Nebraska, urge them to "know more of your brother independent theatre owners." Pointing out that the problems of one exhibitor are pretty much the same as the problems of other exhibitors, Wood and Wolcott advise their members to "do as the distributors do with other distributors—exchange useful information with other exhibitors. Learn all you can. *Knowledge is Power.*"

The advice given to the exhibitors by Messrs. Wood and Wolcott brings to mind the very sound advice given last February by Mr. Abram F. Myers, National Allied's general counsel and chairman of the board, in his annual report to the Allied Board of Directors. Mr. Myers, discussing high film rentals, had this to say:

"My only advice is that, regardless of whether he goes it cooperatively or alone, every independent exhibitor and every film buyer for independent exhibitors should avail himself of all trade information available in bargaining for films. Among the many interesting things brought out at the recent trial [New York anti-trust case] was the expert information system used by each distributor. That information must be matched by the exhibitors if they are to bargain on anything like even terms with the distributors. Exhibitors can obtain the necessary information in two ways: First, through the bulletins issued by the Caravan Committee giving legal and authentic information concerning reported transactions in the several subscribing territories. Second, by attending regional meetings and freely exchanging proper information and comparing experience.

"Without wishing to invade the domain of the Caravan Committee . . . I venture the observation that the value of the information I am discussing lies in the manner in which it is used in bargaining for films. It is not the mere possession of information, but the use that is made of it, that counts. I can only say that I have been greatly impressed by meetings I have attended in Eastern Pennsylvania and by the bulletins I have received from Texas indicating the value of the Caravan service when intelligently applied. . . ."

As Mr. Myers pointed out in his report, the problem of high film rentals is first in the minds of all exhibitors. Too often, exhibitors have been made to pay prices and accept terms much more burdensome than those obtained by other exhibitors in comparative situations. Whereas some exhibitors pay a fair price for film, many of them pay rentals that are altogether out of proportion to their intake.

The Allied Caravan, under the able chairmanship of Sidney E. Samuelson, general manager of Allied Independent Theatre Owners of Eastern Pa., furnishes a reliable and confidential information system under which an exhibitor can arm himself with accurate and authentic information about rental terms in situations similar to his own, thus enabling him to present a strong argument when an enterprising film salesman tries to extract from him rental terms that are far in excess of a picture's worth.

It is the opinion of HARRISON'S REPORTS that every independent exhibitor can benefit greatly if he were to join the Allied Caravan, for the service it offers will be of inestimable help in the buying of film. For details about the Caravan, you should write to either the head of the Allied regional association in your territory, or Sidney E. Samuelson, Allied Independent Theatre Owners of Eastern, Pa., 219 North Broad St., Philadelphia 7, Pa.

What is also gratifying about Allied Caravan is the manner in which the information one gives and receives is kept in strictest confidence. Just to give you an idea of how confidential this information is kept, last week, the writer telephoned Mr. Samuelson and sought to obtain from him Caravan information about rental terms being asked on certain pictures in different parts of the country. Despite the writer's assurances that the information would be published in a manner that would in no way violate the confidences of the Caravan's contributors, Mr. Samuelson politely but firmly refused the request. Although the information, if given, would have been of definite interest to the readers of this paper, HARRISON'S REPORTS feels nothing but admiration for Mr. Samuelson because of his refusal to break faith with the Caravan's members.

BOX-OFFICE PERFORMANCES

The previous box-office performances were printed in the June 29, 1946 issue:

Columbia

"Night Editor": Fair-Poor
"Phantom Thief": Fair-Poor
"The Devil's Mask": Fair-Poor
"The Man Who Dared": Fair-Poor
"The Walls Came Tumbling Down": Fair
"Renegades": Good-Fair
"Dangerous Business": Fair-Poor
"The Return of Rusty": Fair-Poor
"The Unknown": Fair-Poor
"Sing While You Dance": Poor
"Personality Kid": Poor
"It's Great to be Young": Poor
"Gallant Journey": Fair
"Shadowed": Poor
"The Thrill of Brazil": Fair
"So Dark the Night": Fair-Poor
"Blondie Knows Best": Fair
"Crime Doctor's Manhunt": Fair-Poor
"Secret of the Whistler": Fair-Poor
"Betty Co-Ed": Fair-Poor
"Boston Blackie and the Law": Poor
"Alias Mr. Twilight": Poor
"Singin' in the Corn": Poor
"The Return of Monte Cristo": Fair

Twenty-four pictures have been checked with the following results: Good-Fair, 1; Fair, 5; Fair-Poor, 11; Poor, 7.

Metro-Goldwyn-Mayer

"The Hoodlum Saint": Fair -Poor
"Bad Bascomb": Fair
"The Postman Always Rings Twice": Good
"The Last Chance": Poor
"Two Sisters from Boston": Very Good-Good
"The Green Years": Very Good
"Easy to Wed": Good
"Boy's Ranch": Fair
"Courage of Lassie": Good
"Faithful in My Fashion": Fair-Poor
"Three Wise Fools": Fair
"Holiday in Mexico": Good
"The Cockeyed Miracle": Fair
"No Leave, No Love": Good-Fair
"Rage in Heaven" (reissue): Good-Fair
"Two Smart People": Fair
"Undercurrent": Good-Fair
"The Show-off"; Good-Fair
"The Secret Heart": Good

Nineteen pictures have been checked with the following results: Very Good, 1; Very Good-Good, 1; Good, 5; Good-Fair, 4; Fair, 5; Fair-Poor, 2; Poor, 1.

(Continued on inside page)

IN TWO SECTIONS—SECTION ONE

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A BOYCOTT THAT HITS GUILTY AND INNOCENT ALIKE

Condemning certain scenes in "Duel in the Sun" as morally offensive, about 400 members of the Sodalists, a Catholic High School organization, of Los Angeles, California, voted not to attend any motion picture theatre for a month. The action was taken at a meeting held at the St. Agnes High School, on January 23.

At that meeting, Rev. Thomas J. McCarthy, editor of *The Tidings*, the archdiocese's official organ, said:

"Let us protest in the strongest terms in the area where men who live by money will feel it most.

"They tell us that, because 'Duel in the Sun' cost $7,000,000, . . . we should be less critical.

"If Selznick has got to lose $7,000,000, why not let him lose $7,000,000? This is a moral issue and we are not concerned one whit with the profit motive."

The trouble with an action of this kind is that innocent persons, those who conduct the motion picture theatres and have no voice in the moral caliber of the stories put into pictures, suffer as much as the person whose pocketbook the boycott aims to hurt—David Selznick.

During the period in which the Sodalists will not attend any motion picture theatre, many exhibitors in the Los Angeles territory will undoubtedly be playing pictures that have been approved by the Legion of Decency. Yet, under the boycott, these exhibitors, too, will be made to suffer.

The boycott will hit also those producers who make clean pictures.

The movement started in Los Angeles may spread to other parts of the country. If it should spread, more innocent exhibitors will be made to suffer for the sins of others.

HARRISON'S REPORTS hopes that the exhibitors will bring this matter to the attention of the Catholic clergy in their cities or towns, so that this injustice may be corrected.

Father Lord, of St. Louis, editor of the *Queens Work*, who is so close to the Sodalist movement, could do much to clear up this misunderstanding. This paper hopes that he will, in justice to the exhibitors.

FORGETTING THOSE WHO HELPED HIM REACH STARDOM

In a statement made to Hedda Hopper, the columnist, and published in the January 26 issue of the *Los Angeles Times*, Roy Rogers said that he may retire from the screen. "Don't get the wrong idea," he said to Miss Hopper. "I like making pictures. And I certainly appreciate all that films have done for me. But I'm tired. I have to make eight pictures a year and about all my time is involved. Then I have my rodeo and air show to take care of. Life's just too short for all that work and no amount of money can compensate for it."

Further on in the interview, Rogers told Miss Hopper that, in thirty-six days last year, his rodeo grossed almost $700,000 in admissions. "That," he said, "makes movie salaries look sick."

I don't know whether this is just another publicity stunt, conceived by perhaps Republic's publicity man, or whether Rogers gave out this interview for the purpose of frightening Republic into giving him a contract calling for a higher salary. If it is neither, then Roy Rogers is showing a great ingratitude to those who made him what he is today. Without the publicity work Republic did for him, it is doubtful whether Rogers would have had a radio contract, and in all probability his rodeo would not have grossed almost $700,000 in thirty-six days. As a matter of fact, this writer doubts whether he would have had any rodeo at all.

I remember Herbert Yates, Sr., head of Republic, telling me years ago—just after Gene Autry left for the Army and he chose Roy Rogers to take his place—at a time when Rogers was just an ordinary cowboy, and his pictures drew no more than ordinary business, that it is easy to take any nice looking fellow and in a short time make a cowboy star out of him. "Just dress him up in a white cowboy's suit, parade him throughout the country, carry on publicity about him, and in a short time he is a star." Whether Yates' theory is sound or not, on at least one instance he was right—in the case of Roy Rogers. He took Rogers when his name meant nothing at the box-office and, by clever publicity, made him into a star, ranking among the ten top stars. But Roy Rogers says nothing about that—he does not give credit to Yates who made him what he is today.

If Roy Rogers should retire from the screen, he may be assured that Republic will find some other player to take his place. It may take Republic a little time, but eventually it can make the new player draw as much as Gene Autry used to draw, and as Roy Rogers now draws. The only thing that will stand out will be Roy Rogers' lack of appreciation.

STATUTORY COURT DENIES PROPOSED AMENDMENTS TO DECREE

On Monday, February 3, the New York Statutory Court denied, with one minor exception, the several motions of the defendant-distributors calling for modifications of certain portions of the final decree.

The changes sought included (1) permission to acquire theatres or an interest therein in order to either protect a distributor's investment or enable him to enter a competitive field; (2) delaying the start of competitive bidding until ninety days after a final decision by the Supreme Court; (3) a stay for the same length of time with regard to the ban against block-booking; (4) permission to make franchise deals with independent exhibitors; and (5) elimination of the provision that places the burden of proof on the distributor whenever an exhibitor challenges the legality of clearance.

In the sole modification granted, the theatre-owning defendants were given until July 1, 1947 to dissolve pooling agreements and leases with independent exhibitors. A two-year period had been sought.

As matters now stand, the competitive bidding provisions are to become effective on July 1, 1947, unless a stay is granted by the Supreme Court upon receipt of an appeal. Since several of the defendants have been waiting for the Statutory Court to act on their motions, it is expected that one or more of them will file an appeal soon, probably no later than March 1.

"The Late George Apley" with Ronald Colman and Peggy Cummins

(20th Century-Fox, no release date set; time, 98 min.)

Based on the Pulitzer Prize novel of the same name, this satirical comedy, which pokes fun at Boston's class-consciousness, is a witty conversation piece that is human, charming and delightful. Class audiences should find it highly entertaining, for the story is filled with clever subtleties, and the production, direction, and acting are flawless. It will probably be of no interest to children and to the devotees of action films, for much of the dialogue will go over their heads. Ronald Colman, as a staid but pleasant Bostonian, steeped in the customs and traditions of his pedigreed family, gives a memorable performance in a characterization that fits his polished talents like a glove. His efforts to prevent his grown-up children from straying away from the family's social standards, his inability to veer from the antiquated traditions he had always adhered to, and his eventual realization that he must make concessions in order to insure the happiness of his independent children, make for situations that keep one chuckling throughout. Set in 1912, the atmosphere is colorful and nostalgic:—

As head of his aristocratic Boston family, Colman expects his children, Peggy Cummins and Richary Ney, to make conventional marriages and uphold the family's traditions. He becomes upset when he learns that Peggy had fallen in love with Charles Russell, a Yale man lecturing at Harvard, and that Ney was romancing with a Worcester girl, who was beneath his social station. Through devious means he manages to break up both romances by arranging for Ney's girl-friend to go to California, and by sending Peggy abroad, after using his influence to get Russell discharged from his lecture work at Harvard. Meanwhile he tries to interest Ney in Vanessa Brown, his cousin, a marriage Colman desired. Months later, Peggy returns from Europe still unhappy over her broken romance. By this time a date had been set for Ney's marriage to Vanessa, whom Colman takes to New York to buy a fashionable trousseau. There, he encounters Russell, who berates him for his interference and ridicules his stuff-shirted ideas. Russell's sarcasm brings Colman to the realization that he was permitting his smugness to ruin his daughter's happiness. To make amends, he arranges for Peggy to elope with the young man. Ney, too, is pleased with his bride after seeing her in a fashionable bridal gown. With the romantic entanglements of his children straightened out, Colman, now more tolerant and understanding, enjoys the changes that had taken place.

Philip Dunne wrote the screen play from the play by John P. Marquard and George S. Kaufman, based on Mr. Marquard's novel. Fred Kohlmar produced it, and Joseph L. Mankiewicz directed it. The cast includes Richard Haydn, Edna Best, Paul Harvey and others.

"Nora Prentiss" with Ann Sheridan, Kent Smith and Bruce Bennett

(Warner Bros., February 22; time, 111 min.)

An absorbing and at times stirring triangle drama, but it is unpleasant and demoralizing. It is strictly adult entertainment, for the story revolves around the illicit love of a cabaret singer and a married man, who deserts his wife and children to live with her. Except for the wife, one feels no sympathy for the leading characters because of their deceitful actions. It has a number of unpleasant angles, one in particular being the situation in which the married man, a doctor seeking to free himself of his marital bonds, changes identities with a dead patient and burns the body beyond recognition to simulate suicide. The story has its shortcomings, but on the whole it holds one's interest tight and has several novel twists. The direction and acting are good, and the production values are first-rate. Because of its sordid theme, the picture will probably fare better in large cities than in small towns:—

Kent Smith, a successful San Francisco physician with a wife and two children, falls in love with Ann Sheridan, a cabaret singer. Smith finds it difficult to ask his wife for a divorce, and Ann, faced with the irresolution of their problem, decides to accept an engagement in a New York club. Frantic over the thought of losing her, Smith fakes his own death by changing identities with a dead patient. He joins Ann on the trip to New York, leading her to believe that he had asked his wife for a divorce. The police accept the dead man's identity as that of Smith's, but pronounce the death a murder instead of suicide. Smith goes to pieces for fear of being recognized and at the same time becomes insanely jealous over an imagined affair Ann was having with Robert Alda, her employer. He picks a fight with Alda, which ends with Smith scarred beyond recognition in an automobile accident. Upon his release from the hospital, he is arrested by the police and charged with his own "murder," because his fingerprints matched those found in his office. He refuses to testify in his own defense and forbids Ann to reveal his identity. He is sentenced to death and accepts his fate as being the only way by which he could keep the truth from his family.

N. Richard Walsh wrote the screen play from a story by Paul Webster and Jack Sobell. William Jacobs produced it, and Vincent Sherman directed it. The cast includes Rosemary DeCamp, John Ridgely and others.

"The Red House" with Edward G. Robinson and Lon McCallister

(United Artists, February 8; time, 100 min.)

A pretty good psychological melodrama; it has been produced with care, and is acted flawlessly by an excellent cast headed by Edward G. Robinson. Centering around a neurotic, one-legged farmer, who goes out of his mind as he unsuccessfully tries to keep secret the murders of his adopted daughter's parents, the story is a mixture of murder, mystery, and youthful romance, developed in a manner that is taut and tense. For the most part its pace is unhurried, but it generates considerable suspense from start to finish and, in several situations, is quite exciting. The rustic settings, the expert photography, the lighting, and the background music are worthy of comment, for they lend to the story a mood of eeriness that is extremely effective. It is not the type of picture to leave one in a happy or pleasant frame of mind, but it is well done:—

Robinson, a moody farmer, lives a life of rigid seclusion with Judith Anderson, his sister, and Allene Roberts, his adopted daughter. Crippled, he is compelled to employ Lon McCallister, a neighboring boy, to help him with the farm work. When McCallister, returning home, decides to take a shortcut through the woods adjoining Robinson's farm, Robinson advises against it and warns him of dire consequences, making vague and erratic remarks about a "red house." Piqued instead of intimidated, McCallister attempts the trip only to be set upon by a mysterious figure. Allene, who was not permitted to enter the woods, becomes suspicious of Robinson's actions and arranges with McCallister to spend Sunday searching for the red house. Their search proves fruitless, and Robinson, learning of it, orders Rory Calhoun, whom he employed as a guard, to use his gun on trespassers. Allene eventually locates the red house, but breaks her leg as she flees from a fusillade of Calhoun's bullets. As the weeks pass by, Miss Anderson realizes that Robinson's mental condition was deteriorating; she decides to burn the red house that harbored his secrets in the hope that it would aid him. She makes her way into the woods only to be shot by Calhoun. Before she dies, she confides to Allene and McCallister that, years previously, Robinson, because of his unrequited love for Allene's mother, had murdered both her parents in the red house. In the course of events, Robinson, completely demented, lures Allene to the red house. McCallister and the police follow them, arriving in time to save Allene from a fate similar to her parents'. Robinson cunningly evades his pursuers and commits suicide by driving his truck into the soggy mud adjoining the red house, where he had sunk the bodies of Allene's parents.

Delmer Daves wrote and directed the screen play from the novel by George Agnew Chamberlain, and Sol Lesser produced it. The cast includes Julie London, Ona Munson, Harry Shannon and others. Adult entertainment.

"Smash-Up—The Story of a Woman" with Susan Hayward and Lee Bowman

(*Universal-International, February; time,* 103 *min.*)

A highly effective adult drama; it should go over very well with women in particular because of its strong emotional appeal. The story draws comparison with "The Lost Weekend" in that it revolves around a young woman—a respectable wife and mother—whose addiction to drink almost wrecks her life. Susan Hayward, as the female dipsomaniac, gives an outstanding performance, one that will be talked about by those who see it. One feels deep sympathy for her because of her sacrifices, and because her habitual drinking was brought about by her misunderstanding husband, who was so preoccupied with his own success that he took no notice of her loneliness. The story's emotional appeal stems from Miss Hayward's anguish over her husband's thoughtlessness, and from the pangs she suffers when her marriage breaks up and her husband keeps the baby, claiming that she is an unfit mother. The finish, in which she wins her fight against drink and reunites with her husband, will please most patrons. Under a close analysis, the story has its shortcomings, but these are overshadowed by Miss Hayward's excellent performance:—

Susan, a promising night-club singer, abandons her career to marry Lee Bowman, a penniless song writer. She devotes herself to furthering his career and through her influence obtains a job for him as a radio crooner. He quickly gains fame and wealth as one of the country's foremost crooners. Susan, who had by this time become a mother, is at first happy with Bowman's success, but his preoccupation with his career, coupled with the fact that Marsha Hunt, his pretty secretary, was guiding his movements, gives her a feeling that she is no longer useful to him. She starts drinking to forget her loneliness and in due time becomes so addicted to the stuff that Bowman, disgusted, separates from her and takes the baby with him. With the help of Eddie Albert, a mutual friend, Susan tries to resume her career and to abstain from drinking in order to recover her child's custody. But the pain of being separated from her daughter proves so maddening that she takes to drink once again. She kidnaps the child from her nurse, and takes her to Bowman's country home. After putting the child to bed, she starts drinking again and carelessly drops a lighted cigarette that sets the house afire. She manages to rescue the child, but is severely burned and taken to a hospital. The near-tragedy brings Bowman to the realization that his neglect had been the cause of her downfall. He becomes reconciled with her, thus assuring an end to her need for drink.

John H. Lawson wrote the screen play from a story by Dorothy Parker and Frank Cavett. Walter Wanger produced it, and Stuart Heisler directed it. The cast includes Carl Esmond, Carleton Young, Charles D. Brown and others.

"Angel and the Badman" with John Wayne and Gail Russell

(*Republic, February* 15; *time,* 100 *min.*)

A fairly good big-scale Western. Its story is not unusual, but, since it has all the thrills and excitement one expects to find in a picture of this kind, such as a saloon brawl, gun fights, and fast riding, it should give satisfaction to the followers of Westerns. To others, however, its box-office draw will have to depend on the popularity of the stars since the picture offers nothing extraordinary. The characterizations are standard, and the plot unfolds in just the manner one expects. As a matter of fact, its running time of 100 minutes is unwarranted for what the picture has to offer. John Wayne, as the renegade hero, whose love for a Quaker girl brings about his reformation, gives his usual competent performance, but top honors go to Gail Russell, whose characterization as the heroine is appealingly warm and winsome:—

Injured in a gunfight with other outlaws, Wayne is nursed back to health by a Quaker family, including John Halloran, his wife, Irene Rich, and their daughter, Gail Russell. He and Gail fall in love, and she pleads with him to give up his lawless ways and to forget his feud with Bruce Cabot, another dangerous outlaw, who had murdered his best friend. Restless, Wayne joins Lee Dixon, his pal, and, after stealing some of Cabot's cattle, goes to town for a celebration. His love for Gail, however, is so strong that he returns to her ranch and promises to lead a quiet respectable life if she will marry him. He gives her his gun in good faith. But when he and Gail are attacked by Cabot and his henchmen, resulting in Gail becoming dangerously ill, Wayne forgets his promise and rides into town to search for Cabot. Gail follows him in a desperate effort to prevent any further killings. She arrives in time to make Wayne hand over his gun. Just then Cabot takes aim, but before he can shoot Wayne in the back he himself is shot down by Sheriff Harry Carey. Cabot's death settles the feud forever, and Wayne rides back to the ranch with Gail to lead a quiet life of domesticity.

James Edward Grant wrote and directed the screen play, and John Wayne produced it. The cast includes Paul Hurst, Olin Howlin, Tom Powers and others.

"It Happened on 5th Avenue" with Victor Moore, Dan DeFore, Ann Harding, Charles Ruggles and Gale Storm

(*Allied Artists Corp., no release date set; time,* 115 *min.*)
(*Physical distribution through Monogram*)

Very good mass entertainment. Combining human interest, romance and comedy, and adding to this mixture a dash of homespun philosophy that is understandable to the masses. Roy Del Ruth, who produced and directed this picture for Allied Artists, has given this new company an auspicious start, for it is the kind of entertainment that will have wide appeal. Revolving around an elderly, good-natured hobo, who secretly takes over a crochety millionaire's boarded mansion and then invites homeless veterans and their families to be his guests, the story retains a heart-warming quality without sacrificing any of the comedy angles. The home-life of the hobo and his friends, and the manner in which the millionaire discovers their trespassing but poses as a hobo himself and ends up humanized, are depicted in so delightful a way that one finds them all likeable and sympathetic. Every one in the cast is excellent, with special mention required for Victor Moore, as the hobo, and Charles Ruggles, as the rich man. The production values are lavish. Judging by the reception accorded the picture by a preview audience in New York, the picture should go over in a big way:—

When Ruggles moves to his Virginia mansion for the winter, Moore secretly moves into the latter's 5th Avenue mansion. Don DeFore, a veteran evicted from one of Ruggles' tenement houses, meets up with Moore who invites him to share the boarded-up mansion. Meanwhile Gale Storm, Ruggles' daughter, runs away from finishing school and comes to the mansion to pick up some clothes. The two squatters, mistaking her for a thief, take it upon themselves to reform her. Interested in DeFore, Gale conceals her identity. Within a few days, two of DeFore's war buddies and their families, unable to find shelter, are invited by Moore to share the mansion with the others. Ruggles arrives in New York, and Gale, telling him of her desire to marry DeFore, induces him to join the household in the masquerade of a tramp so that he could judge the young man for himself. And thinking that her mother, Ann Harding, who was divorced from Ruggles, should also be on hand, Gale arranges for her to come to the mansion as a cook. Meanwhile DeFore had organized a group of veterans to bid against Ruggles for an army base, which they wanted to convert into a housing project, and which Ruggles wanted for a freight air base. Living as a poor man soon changes Ruggles' outlook on life. Not only does he become reconciled with his wife, but he outbids DeFore for the disputed property and, after revealing his identity, turns it over to the veterans as a gift. Unaware that his kindly nature and homespun philosophy had had a decided effect on Ruggles' family, whose identity had not been revealed to him, Moore bids them goodbye and prepares to spend the summer in Ruggles' Virginia mansion as soon as the latter moves to New York, a practice he had been following for years.

Everett Freeman wrote the screen play from an original story by Herbert C. Lewis and Frederick Stephani. The cast includes Edward Ryan, Jr., Alan Hale, Jr., Grant Mitchell, Edward Brophy and others.

"The Brasher Doubloon" with George Montgomery and Nancy Guild

(*20th Century-Fox, February; time, 72 min.*)

A fairly good murder-mystery melodrama, of better-than-average program grade. It is another of Raymond Chandler's tales, revolving around the adventures of his ace private detective, "Philip Marlowe," played this time by George Montgomery. Like most Chandler stories that have been brought to the screen, this one, too, is so involved and far-fetched that it cannot be taken seriously, but it has enough excitement, mystery and suspense to satisfy those who enjoy this type of entertainment regardless of a plot's logicalness. The action moves along at a steady pace and there is considerable suspense as a result of the encounters between the hero and sundry characters, all searching for a rare coin, around which the plot is centered. There are several sexy situations, but they have been handled inoffensively:—

Florence Bates, a wealthy widow, employs Montgomery to find a rare coin, known as "The Brasher Doubloon," which had disappeared from her collection. When Conrad Janis, her son, tries to dissuade him from seeing his mother, and when Miss Bates refuses to explain the young man's actions, Montgomery decides not to take the case, but Nancy Guild, Miss Bates' frightened secretary, induces him to reconsider. Returning to his office, Montgomery is approached by John Ireland, henchman of a gambler, who offers to pay him to drop the investigation. Montgomery throws the man out of his office and sets out on the trail of the coin. Within a few hours he finds himself involved in the mysterious murders of two men, both of whom had some unexplained connection with the coin. Montgomery manages to recover the coin and discovers that Miss Bates' son had stolen it to pay off a gambling debt. When Miss Bates insists that he give her the coin and drop the case, Montgomery, seeking to clear up the murders, refuses her demand and continues his investigation, with a particular desire to learn why Nancy was frightened by her employer. His efforts involve him with an assortment of ruthless characters, all blackmailers, who needed the coin as a medium of exchange for a roll of film depicting how Miss Bates' husband had been murdered by being pushed out of a window. He learns that Nancy believed that she had pushed the man when he tried to embrace her, and that she had done Miss Bates' bidding ever since for fear of exposure. After many complications and several more murders, Montgomery obtains the roll of film and proves that Miss Bates herself had killed her husband, and that she and her son had committed the other murders—she to keep her secret intact, and he to pay off a gambling debt by turning over the coin to the gambler, who in turn planned to obtain the film and use it to blackmail his mother.

Dorothy Hannah wrote the screen play from the novel, "The High Window," Robert Bassler produced it, and John Brahm directed it. The cast includes Roy Roberts, Fritz Kortner and others. Adult entertainment.

"Calendar Girl" with Jane Frazee, William Marshall and Victor McLaglen

(*Republic, January 31; time, 88 min.*)

The production values given this comedy with music are good, but as entertainment it is only fair. The story, which takes place in New York at the turn of the century, is a pretty flimsy affair that barely holds one's interest, and its presentation is unimaginative. Moreover, much of the comedy, though amusing in spots, falls flat because it is forced. As a matter of fact, garrulousness has been substituted for comedy in some of the situations. Yet, those who are not too hard to please may find it satisfying, for the music is melodious and the action sprightly. Jane Frazee makes a charming heroine, and her singing, as well as that of Kenny Baker's, is pleasing to the ear:—

Enthralled at the idea of a gay life in Greenwich Village, William Marshall, a budding composer, and James Ellison, a painter, rent rooms in Irene Rich's theatrical boarding house. There they become acquainted with Jane Frazee, an ambitious young singer, whose father, Victor McLaglen, was captain of a fire engine company. Both men are attracted to Jane; Marshall's intentions were sincere, but Ellison, who was engaged to Gail Patrick, a socialite, had different ideas. When Gail appears on the scene, Ellison convinces Jane that she (Gail) was Marshall's girl-friend. Ellison induces Jane to pose for him and, after finishing the portrait, adds a few daring touches and enters it in a calendar contest. When the painting wins the award, Ellison takes Jane out on a celebration and brings her home intoxicated. Marshall, angered at her condition, berates her and gives Ellison a beating. On the following day McLaglen sees the painting and becomes outraged at the daring pose. He storms into the boarding house determined to thrash Ellison, but Jane, to calm him, tells him that she and Ellison are engaged. McLaglen, pacified, enters Ellison's room to congratulate him only to see him in an embrace with Gail. Meanwhile Miss Rich, sensing trouble, had turned in a false fire alarm. In the confusion that results, Ellison and Gail make their getaway while Franklin Pangborn, a theatrical producer, arrives to interview Jane. It all ends with Jane being given the lead in Pangborn's next musical production, with Marshall being commissioned to write the music, and with McLaglen flabbergasted as he comes upon his daughter in Marshall's arms.

Mary Loos, Richard Sale, and Lee Loeb wrote the screen play from an original story by Mr. Loeb. Allan Dwan produced and directed it. The cast includes Janet Martin, Gus Schilling, Charles Arnt and others. Unobjectionable morally.

"Easy Come, Easy Go" with Barry Fitzgerald, Sonny Tufts and Diana Lynn

(*Paramount, March 7; time, 77 min.*)

This comedy can boast of well known players, but as entertainment it is just mildly amusing and frequently tiring; it does not rise above the level of program fare. Barry Fitzgerald, as a rascally but lovable old Irishman, an inveterate gambler whose escapades and schemes almost ruin his daughter's romance, turns in an amusing characterization. His talents, however, are wasted on a story that is, not only weak, but hardly edifying because of its lack of moral values—gambling and drinking are prevalent throughout the action, and the happiness of Fitzgerald and his daughter is finally resolved through the winning of a horse race bet. Fitzgerald's Irish brogue is pretty thick and, at times, difficult to understand. Another fault is that the comedy situations are repetitious:—

While Fitzgerald follows his passion for betting on horses, Diana Lynn, his daughter, runs their boarding house, attends to the wants of the tenants, and staves off the creditors. Sonny Tufts, a returned veteran, and Dick Foran, a policeman, vie for Diana's attentions, but Fitzgerald, unable to get along without his daughter, plays one suitor against the other to discourage them. When he learns that Tufts had returned from the Pacific with a sizeable bankroll, Fitzgerald induces him to become a boarder at the house and persuades him to invest his savings in horse race bets. Tufts and Diana plan to become engaged, but their romance hits the rocks when Tufts, following Fitzgerald's race tips, finds himself penniless and unable to buy the ring. Bitterly disappointed, Diana runs away from home, leaving Fitzgerald and the boarders to shift for themselves. The rooming house soon becomes so rundown that all the tenants leave. Meanwhile Diana secures a job as a waitress and becomes engaged to Foran. With his finances at their lowest ebb, Fitzgerald, through a series of odd circumstances, earns a $5000 reward for recovering money stolen in a payroll robbery. He pays back his debts, refurnishes his house, and begins to gamble for heavy stakes. He writes checks to such an extent that he overdraws his account and finds himself faced with imprisonment. Learning of his troubles, Diana hurries home to save him. She pawns her engagement ring and uses the proceeds to bet on a horse. The horse wins and, although she loses Foran, Diana straightens out Fitzgerald's tangled finances and finds herself reunited with Tufts.

Francis E. Faragoh, John McNulty and Anne Froelick wrote the screen play, Kenneth Macgowan produced it, and John Farrow directed it. The cast includes Frank McHugh, Allen Jenkins, John Litel, Arthur Shields and others.

Adult entertainment.

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A CONCERTED REVOLT AGAINST HORROR AND CRIME FILMS

Following the report of a special investigating committee, the Minneapolis Parent-Teachers' Association has launched a campaign aimed at eliminating crime and horror in films and in radio programs that are seen and heard by children.

The investigating committee's report was based on a poll of prominent psychiatrists and psychologists in the Minneapolis territory. These men agreed that horror and crime in motion pictures and radio programs could have harmful effects on children from mental, psychological and social standpoints.

Recently, at a meeting of the Los Angeles Youth Committee, a resolution was passed unanimously calling for an investigation to determine what influence horror radio programs and motion pictures have on the youth of the community.

The findings of this committee will, no doubt, be no different than the findings of the Minneapolis committee, and in all probability will be widely publicized.

There can be no doubt that horror pictures have a bad effect on the nerves of children, no matter how strenuously the producers attempt to convince us that they are harmless. Several years ago, during the showing of Walt Disney's "Bambi" at the Radio City Music Hall, in New York, little children rose from their seats and walked up and down the aisles, crying, when the mother deer was shot and killed by the hunter. You may imagine, then, the effect of gruesome horror scenes upon the nervous system of children.

Unless the number of horror and crime pictures are restricted, the public will be compelled to restrict them for us. Colorado is already trying to establish censorship. Other states will no doubt follow.

There is no need for us to denounce censorship as long as we persist in producing an excessive number of horror and crime films. If we are to abhor censorship, let us avoid producing pictures that will bring it about.

COLUMBIA FIRST TO FILE APPEAL

With the filing of a petition for permission to appeal from the New York anti-trust decision, Columbia, on Thursday, February 6, started the case on its way to the U. S. Supreme Court.

Columbia confined its appeal to the competitive bidding provisions and to the injunction against block-booking.

With regard to competitive bidding, Columbia contends, in its petition, that the Court, under the Sherman Act, is empowered only to enjoin and restrain illegal conduct, and that "there is nothing in the act which empowers the Court to lay down a system of policing and regulation which either directly or indirectly places the defendant in a strait-jacket and compels him to do business in the manner outlined by the Court or get out of business." Pointing out that, under the decree, it must sell its pictures to the highest bidders and cannot choose its own customers, Columbia declares that it "believes this to be destructive of the principles of free enterprise, placing it within the power of the District Court to take over and conduct business according to its own conception . . . "

Concerning block-booking, Columbia defines it as "the licensing of pictures in groups or blocks at the beginning of the season," and holds that the practice has received the sanction of courts for "over a quarter of a century." It brands incorrect and not in accordance with industry knowledge the Statutory Court's definition that "block-booking is the practice of licensing, or offering for license, one feature, or group of features, upon condition that the exhibitor shall also license another feature or group of features released by the distributor during a given period."

In addition to challenging the Statutory Court's ruling on block-booking and competitive bidding, Columbia maintains in its petition that the decree violates the fifth amendment of the constitution in that it deprives the company of its property without due process of law. It accuses the Statutory Court of virtually transforming the defendants into public utilities, without evidence that they were "engaged in a business affected with a public interest . . . " Declaring that Columbia was engaged in a private enterprise, and that not even Congress could constitutionally impose the restrictions set forth in the decree, the petition insisted that the company has a right to dispose of its property in any manner it sees fit.

Another question raised in the petition is "whether the District Court has the right to impinge upon the appellants' copyrights and the exclusive rights that are vested in them by such copyrights." Columbia points out that the "final decree restricts copyrights already existing of which the appellants are proprietors and all copyrights in motion pictures of which the appellants may in the future become proprietors."

Now that Columbia has formally filed notice of its appeal, it is expected that Universal and United Artists will follow suit within the next few weeks. Meanwhile the indications are that, of the Big Five, only Paramount, which stands to suffer the most because of the partial divorcement clause, has decided to file an appeal. The other companies have not yet reached a decision, but that they will file appeals is highly probable.

It is generally believed that a final determination of the issues will be made during the October sitting of the Supreme Court.

A POSSIBLE CURE FOR CHILD DELINQUENCY

Some spots in the country report that they are having much trouble from children and adolescents; they destroy theatre property, particularly seats, and are so excessively noisy that few adults attend the Saturday and Sunday matinees.

Is it possible for exhibitors to organize a sort of club for their youngsters, with each member taking a pledge to protect the property of the theatre?

As an inducement, the president of the club, who will be selected by the membership, may be given an annual pass that will admit both him and his parents, while the other club officers may be given passes of shorter duration. At the end of a given period of time, the best behaved members may be given some kind of a prize, if not a pass, the duration of which can best be determined by the exhibitor.

A club such as this might have an influence over the children of other neighborhoods, which might request that their local theatre establish a similar club.

Many different theories have been adopted to stop destruction of property and keep youngsters well disciplined—why not try also this one?

"Suddenly It's Spring" with Paulette Goddard and Fred MacMurray

(Paramount, March 21; time, 87 min.)

This domestic comedy has its share of foolishness, but it is sufficiently gay and witty to keep audiences fairly well entertained. The story is thin; but it serves well enough as a means of putting across the broad and sophisticated comedy situations, which, though repititious, provoke considerable laughter. Most of the comedy stems from Fred MacMurray's efforts to obtain his wife's signature on a divorce consent. Although one knows that it will all end with their reconciliation, one is kept amused because of the many tricks both resort to—he to obtain the signature, and she to win back his love. Paulette Goddard, as the wife, handles her role in capable fashion, and her elaborate wardrobe should prove an attraction to both sexes:—

Paulette, a WAC captain, returns from overseas and finds MacMurray, her husband, who had been released from the army several months previously, waiting for her to grant him a divorce so that he could marry Arlene Whelan. Both had agreed to a separation before the war, but now Paulette, as an army marital relations expert, felt that a divorce would make her look ridiculous. Besides, she still loved MacMurray and wanted to give their marriage another trial. She manages to elude his persistent efforts to get her signature on a divorce consent, and finally escapes him when she is ordered to proceed from New York to Fort Sheridan, Illinois. MacMurray, nagged by Arlene to get Paulette's signature, follows her onto the train, accompanied by his pal, MacDonald Carey, who, too, was interested in the signature, since he wanted Paulette for himself. On the long journey, MacMurray resorts to all sorts of tricks to obtain the signature, but Paulette remains adamant, despite his many attempts to embarrass her by posing as an obnoxious boor, in the hope that such tactics would make her glad to get rid of him. She eventually gives up hope of winning him back and signs the papers, leaving the division of their property to his discretion. As they divide the house furnishings in their New York apartment, with Arlene and Carey present, the estranged couple come across several sentimental souvenirs and begin to reminisce over them. It soon dawns on them that they had been fighting over trivial matters and that they were truly in love with one another. Convinced that they hadn't given their marriage a fair trial, they agree to start all over again.

Claude Binyon and P. J. Wolfson wrote the screen play from Mr. Wolfson's original story. Mr Binyon produced it, and Mitchell Leisen directed it. The cast includes Frank Faylen, Willie Best and others.

Unobjectionable morally.

"The Thirteenth Hour" with Richard Dix and Karen Morley

(Columbia, no release date set; time, 65 min.)

This latest in the "Whistler" series is a routine program murder melodrama. The story, which tries to keep the audience guessing, is rather complex and unbelievable, but it will serve its purpose as a second feature in small-town and neighborhood houses, where patrons go for this type of melodrama, regardless of story values. In spite of the fact that the plot is far-fetched, it manages to hold one in suspense because of the mystery twist, which is not cleared up until the end, but most patrons will have no difficulty identifying the culprit by the time the picture is half over:—

Richard Dix, a truck driver who owned his own trucking firm, becomes engaged to Karen Morley, who operated a diner with the aid of Mark Dennis, her 12-year-old son. After celebrating the occasion with a drink, Dix drives off in his truck and, to avoid a collision, smashes into a gas station. Regis Toomey, a motorcycle policeman, who, too, was in love with Karen, arrests Dix for drunken driving and brings about a suspension of his license. Jim Bannon, Dix's competitor, trys to buy him out. Dix refuses, and Bannon threatens to break him. Dix operates from his desk until one night, when he decides to drive the truck himself because one of his men became ill. A mysterious assailant, hidden in the truck, knocks Dix unconscious, takes the wheel, and then uses the truck to kill Toomey, who had overtaken it for speeding. Dix recovers and struggles with his assailant, but the man escapes, leaving behind a glove. Afraid that the truth about Toomey's murder would not be believed, Dix goes into hiding. He gives the glove to Karen for safekeeping, and, suspecting that Bannon had something to do with the crime, arranges for John Kellogg, his mechanic, to obtain a job in Bannon's garage in order to keep a watch on his (Bannon's) affairs. Meanwhile matters become more complicated when Karen discovers a cache of diamonds in the thumb of the glove. After a series of complex events, involving a waitress in Karen's diner, Dix discovers that his mysterious assailant was none other than his own mechanic, Kellogg, who had murdered Toomey because he was on the trail of the stolen diamonds, and wanted his death to appear as a crime committed by Dix. He manages to trap Kellogg with the aid of Karen's son, and the reward for finding the diamonds enables him to go back into business.

Edward Bock and Raymond L. Schrock wrote the screen play from a story by Leslie Edgley. Rudolph Flothow produced it, and William Clemens directed it.

Unobjectionable morally.

"The Arnelo Affair" with John Hodiak, George Murphy and Francis Gifford

(MGM, no release date set; time, 86 min.)

A strong murder melodrama, with an unusual twist. But, because of the theme, it is strictly adult fare. One cannot help feeling sympathy for the heroine, who, because of a dull married life, accepts the attentions of a handsome gangster, only to find herself innocently embroiled in a murder, which he uses to compel her to continue the affair against her wishes. Through expert direction and capable performances, one is kept in suspense throughout wondering how she will solve her problem. Since there is no mystery about who committed the crime, one's interest lies in the methods employed by the gangster to keep the heroine tied to him, and in the manner in which her husband, made aware of her dilemma, comes to her rescue. And, in spite of the fact that there is more talk than action, one's attention is held tight:—

Although devoted to his wife, Francis Gifford, and to their son, Dean Stockwell, George Murphy is so obsessed with his law practice that he finds little time for them. When he brings home a client, John Hodiak, a handsome night-club operator, Francis, longing for a change in her routine life, become pleased with the attentions Hodiak pays her. Almost hypnotically attracted, she goes to him on the following day when he invites her to visit his apartment. Her fascination for Hodiak drives her to see him daily until one day she encounters in his apartment Joan Woodbury, one of his discarded girl-friends, who warns her that she, too, would be cast aside. Just then Hodiak enters and slaps Joan. Francis flees, leaving behind her compact. On the following day Joan is found murdered, with Francis' compact by her side. Hodiak, under threat of revealing that she owned the compact, tries to compel Francis to continue seeing him. Meanwhile Murphy, through a series of different circumstances, learns of Francis' relationship with Hodiak and of her involvement in the murder. He confronts Hodiak, who admits his love for Francis and threatens to turn her in for murder if he (Murphy) interferes. Distraught, but refusing to believe that Francis' was a murderess, Murphy starts an investigation of his own and discovers positive evidence linking Hodiak with the crime. Hodiak, arrested for the murder, tries to escape only to be shot down by the police. Murphy returns home to find Francis recovering from an overdose of sleeping pills, with which she had tried to end her life. Realizing that his indifference had driven her to Hodiak, he assures her of his love.

Arch Oboler wrote and directed the screen play, based on a story by Jane Burr. Jerry Bresler produced it. The cast includes Eve Arden, Warner Anderson, Lowell Gilmore and others.

"Vacation Days" with June Preisser and Freddie Stewart

(*Monogram, Jan. 25; time, 69 min.*)

Although this third of the "Teen-Agers" comedies is a notch below the entertainment level of the other pictures in the series, it should serve adequately as a supporting feature wherever the series has proven acceptable. The story is infantile, and most of the comedy is in a slapstick vein, nevertheless, it manages to garner a fair share of chuckles. Moreover, the action is sprightly and the popular music is tuneful. As in the other pictures, it is Freddie Stewart's singing that gives the film its most entertaining moments, for his voice is pleasing to the ear and he knows how to put over a song. The music, which is played by the orchestras of Spade Cooley and Jerry Wald, should prove an attraction to the younger set:—

When school teacher Belle Mitchell inherits a western ranch, she invites students Freddie Stewart, June Preisser, Warren Mills, Noel Neill, and Frankie Darro to spend their vacation with her. At the ranch, Hugh Prosser, the real estate agent handling Miss Mitchell's property, tries to persuade her to send the students home because of the presence of desperadoes in town. Actually, Prosser headed a ruthless gang of bank robbers, and he did not want any interference. While looking over the town, Stewart strolls into a local saloon and is mistaken by Prosser's henchmen as a notorious baby-faced killer, who had been blamed for a murder that Prosser himself had committed. Prosser, fearing for his life, orders his men to kill Stewart. After several unsuccessful attempts on the young man's life, Prosser's gang kidnaps Stewart, along with June and Mills, so that they could stage a bank robbery that night without interference. The three youngsters manage to escape, using as a getaway car the one loaded with the stolen money. They drive to the sheriff, only to find themselves charged with the robbery. Prosser's gang, taking advantage of this turn of events, prepare to lynch Stewart, while one of them tries to make off with the money. Darro chases after the culprit, catches him, and obtains a confession that clears Stewart.

Hal Collins wrote the original screen play, Sam Katzman produced it, and Arthur Dreifuss directed it. The cast includes Milt Kibbee and others.

Unobjectionable morally.

"Cigarette Girl" with Leslie Brooks and Jimmy Lloyd

(*Columbia, Feb. 13; time, 67 min.*)

With a story based on the deception theme, this comedy-drama with music shapes up as a minor program entertainment, one that rates an adult classification because of a suggested illicit relationship between a middle-aged night-club operator and a young singer. The main story, which revolves around the complications a cigarette girl and her boy-friend get themselves into when each tries to impress the other by posing as a person of importance, is pretty weak, and what passes for comedy is pretty dull. The film can boast of several melodious tunes, played by Russ Morgan and his Orchestra and sung by Leslie Brooks, but it is not enough to lift the picture out of its unimaginative rut:—

Leslie Brooks, a cigarette girl in a night-club, poses as Joan Barton, a famous singer, to impress Jimmy Lloyd, her boy-friend. He, in turn, had prevailed upon the oil company that employed him to allow him temporarily to assume the firm's presidency in order to impress Leslie. Matters become complicated when Howard Freeman, Leslie's employer, who was carrying on an affair with Joan, arranges for Leslie to sing in her place in order to divert the suspicions of his wife, who was seeking divorce evidence. The arrangement called for Leslie to also live in an apartment Freeman had rented for Joan. Lloyd's misunderstanding of the set-up leads to a quarrel between Leslie and himself, and later, as the result of a stock swindle engineered by his firm, Lloyd, as president, is picked up by the police. In borrowing money from Freeman to bail Lloyd out of jail, Leslie becomes involved in Freeman's marital troubles and finds herself named co-respondent in his wife's divorce suit. Meanwhile Joan, promised the return of both her apartment and job by Freeman, begins to threaten him when neither materializes. After many other complications, all entanglements and misunderstandings are resolved in the end, with Freeman and his wife reconciliating, Joan getting back her apartment and job, and with Lloyd, acquitted of the swindling charge, preparing to leave on a honeymoon with Leslie.

Henry K. Moritz wrote the screen play from a story by Edward Huebsch. William Bloom produced it, and Gunther V. Fritsch directed it. The cast includes Ludwig Donath, Mary Forbes, Francis Pierlot and others.

Adult entertainment.

"The Sea of Grass" with Katharine Hepburn, Spencer Tracy and Robert Walker

(*MGM, no release date set; time, 123 min.*)

A fairly good drama, with a pioneer background. It has been produced on a big scale, and the popularity of the stars will undoubtedly insure its box-office success, but as a dramatic offering it somehow fails to reach any appreciable emotional heights, in spite of the fact that the material offered ingredients for a powerful drama. Its story of a faithless wife and her illegitimate son is adult in theme, has considerable human appeal, and on occasion is quite gripping. On the whole, however, it is filled with cliches and unfolds in a stereotyped manner, at times being unimpressive as well as unconvincing. Several of the sequences are colorful and highly melodramatic, but in many spots it has a tendency to drag. The outdoor photography is exceptionally good. The action takes place in New Mexico in the year 1880:—

When her groom, Spencer Tracy, cannot come to their wedding in St. Louis, Katharine Hepburn, a socialite, goes to Salt Forks to marry him. Tracy, owner of vast territories of grass lands, some of which he controlled illegally, was constantly at odds with pioneer farmers who sought to settle down on the ranges and cultivate the land; he believed that the grass lands were suitable only for cattle, and he and his fellow cattlemen were determined to save the prairie. Melvyn Douglas, a young attorney, sides with the farmers and continually battles Tracy in the courts. Katharine becomes accustomed to her new life and in time gives birth to a daughter. But, as the years go by, she begins to sympathize with the farmers, thus creating a breach between Tracy and herself. She grows increasingly lonely, and, following a quarrel with Tracy, decides to return to St. Louis. She stops off at Denver, and quite by chance runs into Douglas, who had long admired her. He confesses his love for her and, in a moment of despair, she gives herself to him. Realizing, however, that it was best to salvage her marriage, she returns to Tracy and plans to tell him the truth. But she fails to make a confession and, in due time, she gives birth to a son and in her delirium reveals to Tracy that the child was not his. The rift between them widens, and Tracy finally compels her to go away for good, leaving him with the two children. With the passing of the years, Douglas becomes a Federal judge and, backed by the U. S. Cavalry, forces Tracy and the cattlemen to give up their fight against the homesteaders. Meanwhile Katharine's son, Robert Walker, who had grown into an irresponsible but appealing young man, with a great attachment for Tracy, gets into trouble with the law when he kills a gambler who taunts him about his birth. He runs away, but is hunted down by a posse and shot to death. Katharine, who had been keeping track of her children through friends, learns of her son's trouble. She returns to town, arriving after the boy's death. Her daughter, Phyllis Thaxter, visits her at the hotel and persuades her to come to the ranch. There, in tragic sorrow, she and Tracy become reconciled.

Marguerite Roberts and Vincent Lawrence wrote the screen play based on the novel by Conrad Richter. Pandro S. Berman produced it, and Elia Kazan directed it. The cast includes Edgar Buchanan, Harry Carey, Ruth Nelson, James Bell, Robert Armstrong and many others.

"Millie's Daughter" with Gladys George and Gay Nelson

(Columbia, no release date set; time, 72 min.)

A moderately interesting program drama of mother love. There is some human interest in the heroine's concern over the welfare of her 18-year-old daughter, and in her self-sacrifice in order to save the girl from the pitfalls of a desire for easy money, but, since neither the mother nor the daughter are particularly sympathetic characters, the proceedings have little effect on one's emotions. As a matter of fact, the story fails to strike a realistic note; the whole effect is artificial. Moreover, the slow-moving action, coupled with the fact that there is practically no comedy relief, as well as the fact that the players, with the exception of Miss George, are not widely known, limits the picture's appeal to the rank and file.

Leaving the conservative Boston home of her austere aunt, Gay Nelson runs away to Palm Beach to visit her mother, Gladys George, whom she had been forbidden to see. She finds her mother living on the fringe of society, a parasite who earned a precarious livelihood catering to social climbers. Gay is followed by Paul Campbell, a young Boston banker, who tries to induce her to return lest she violate the terms of her father's will and forfeit a huge inheritance. Miss George, too, asks Gay to return, but the girl insists upon remaining with her. When Gay learns that her mother was almost penniless, she introduces her to Norma Varden, a social climber. Miss George arranges to introduce Norma to the resort's smart set upon her agreement to contribute $20,000 to stage a charity ball, from which Miss George herself could realize a handsome commission. In arranging the ball's details, Miss George cleverly secures additional commissions from the costumer and from a jeweler. From the latter, she borrows an expensive diamond necklace for Gay to wear. On the day of the ball, Norma's husband stops payment on the $20,000 check, and Gay, to save her mother's reputation, pawns the necklace to cover the sum. To prevent Gay's arrest, Miss George withdraws the charity receipts from the bank and redeems the necklace. Then, to teach Gay the futility of trying to earn "easy money," Miss George reports her own embezzlement to the police. She is arrested on the night of the ball, and Gay, by this time in love with Campbell, agrees to return to the respectability of her Boston home. Happy in the thought that her sacrifice saved her daughter from following in her footsteps, Miss George leaves with the police.

Edward Huebsch wrote the screen play from a novel by Donald Henderson Clarke, William Bloom produced it, and Sidney Salkow directed it. The cast includes Ruth Donnelly, Nana Bryant and others.

Adult entertainment.

"That Way with Women" with Sydney Greenstreet, Dane Clark and Martha Vickers

(Warner Bros., no release date set; time, 84 min.)

This comedy-drama is a suitable but unexciting family entertainment. It is a remake of "The Millionaire," produced by Warners in 1931, which in turn was a remake of "The Ruling Passion," produced as a silent by United Artists in 1922. Both these earlier versions, which starred George Arliss, were highly entertaining, but this third attempt, with slight variations in the plot, suffers from a weak script and from comedy situations that border on the ridiculous. Sophisticated audiences will probably find the proceedings quite dull, but, since the humor, though forced, is clean, and since the plot has several amusing twists, those who are satisfied easily should find it pleasantly entertaining. The picture's title has nothing to do with the familiar theme, which revolves around a retired millionaire who decides to do something about his boredom:—

After leading an energetic life, Sydney Greenstreet, a retired auto magnate, becomes annoyed by his inactivity and by the fussiness of his wife and doctor over his health. He decides to become active again and, concealing his identity, secretly buys a dilapidated gas station in partnership with Dane Clark, a lusty but class-conscious war veteran. The new enterprise is spotted by racketeers, who advise the partners to pay for protection, but their warning is ignored. After celebrating the opening day's business, Greenstreet arrives home drunk and is seen by Martha Vickers, his daughter, just as she leaves with Craig Stevens, who, unknown to her, was one of the racketeers. Stevens planned also to marry Martha for her money. Eventually, Martha, suspicious of her father's strange behavior, connects his mysterious disappearances with the gas station, where she meets and falls in love with Clark. Meanwhile the racketeers put pressure on Stevens to set a marriage date with Martha and, to further their plans, plant stolen tires in the gas station to get Clark in trouble. The police find the tires and arrest both Clark and Greenstreet. At the jail, Greenstreet reveals his identity, but no one, including Clark, believes him; he is placed in a psychopathic ward. Greenstreet's identity is finally established to the embarrassment of all concerned, and he returns with Clark to his mansion just as Stevens prepares to elope with Martha. Recognizing Stevens as one of the racketeers, Clark gives him a sound thrashing and turns him over to the police. Greenstreet, deciding to return to his factory, suggests that Clark accompany him and that he take Martha along as his bride.

Leo Townsend wrote the screen play from a story by Earl Derr Biggers. Charles Hoffman produced it, and Frederick de Cordova directed it. The cast includes Alan Hale, Barbara Brown, John Ridgely, Howard Freeman and others.

Unobjectionable morally.

"Michigan Kid" with Jon Hall Victor McLaglen and Rita Johnson

(Universal, no release date set; time, 70 min.)

Fair. Although the marquee value of the players' names is better than average, this Western melodrama does not rise above level of program fare. There is no depth to the plot, but there is fast action all the way through and enough excitement to satisfy the followers of this type of pictures. The photography, which is Cinecolor, is pleasing to the eye insofar as the outdoor shots are concerned, but it is most uncomplimentary to the players in that it gives their faces a greenish cast and makes their skin appear blemished. The story has been suggested by Rex Beach's "Michigan Kid," which was made as a silent picture by Universal-Jewel in 1928. Other than the title, however, there is no similarity between this version and Mr. Beach's original story:—

At the close of the U. S. Army campaign against the Sioux Indians, Jon Hall, known as the "Michigan Kid," parts with his buddies (William Brooks, Leonard East and Milburn Stone) and heads for his cattle ranch in Rawhide, Arizona. Enroute, he comes upon and breaks up an attempted stage coach robbery in which a wealthy frontiersman is mortally wounded. The elderly man buries a fortune and, before dying, entrusts Hall with a watch and letter to be delivered to Rita Johnson, his niece; instructions carved on the watch direct Rita to the buried treasure. Once in Rawhide, Hall's troubles begin. Several attempts are made on his life by Victor McLaglen, head of the stage coach bandits, and he gets himself into further difficulties when Rita arrives in town and goes to the bank for the watch. McLaglen and his masked henchmen follow her, kill the banker and steal the watch. Hall endeavors to help her, only to find himself accused by her of being in league with the bandits. The sheriff, confused, arrests both Hall and Rita for the banker's death. Hall summons his three buddies to help him and, with the aid of Andy Devine, a warm-hearted stage coach driver, manages to escape from jail with Rita. After the usual series of complications, in which he unmasks Devine as the "brains" of McLaglen's gang and recovers the stolen treasure, Hall, aided by his resourceful buddies, finally captures the criminals and restores law and order to Rawhide. It ends with Hall and Rita heading for a preacher.

IN TWO SECTIONS—SECTION ONE

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HOW MUCH MUST THE EXTENDED RUNS BE EXTENDED?

There is no question that, under present conditions, pictures cost more to make than in former years. For that reason, no doubt, we frequently hear from the producer-distributors statements to the effect that the exhibitors, to make up for the high cost of production, must give the producers of top pictures more money at the box-office by means of extended engagements.

Some weeks ago, for example, Samuel J. Briskin, executive producer and vice-president of Liberty Films, told a trade press gathering that Frank Capra's "It's a Wonderful Life" cost the company $2,800,000, whereas three years ago the same picture could have been made for $1,000,000. Mr. Briskin added that extended playing time is the answer to the producer's problem of recouping the high cost of present-day production.

This paper is in sympathy with the views of Mr. Briskin as to the necessity of giving top pictures longer runs, because pictures nowadays do cost more as a result of many factors, which have been discussed from time to time in these columns. But how much must the extended runs be extended? Isn't there a limit? If memory serves me right, there is the case of "The Covered Wagon," which played in New York City two full years, drawing almost capacity business up to the end of its engagement in one Broadway theatre. But what happened afterwards? The picture "died" in the subsequent-run houses in the New York area. Why? Because almost every regular picture-patron had seen it at the Broadway house.

The producers, though entitled to extended runs on deserving pictures, must not demand unqualified extended runs. The behavior of top pictures in different situations must be studied carefully, with a view to determining the point at which extended engagements are economically unsound.

No exhibitor will refuse to keep a picture running as long as it makes him money, but the distributors must have in mind the subsequent-run houses, too.

These subsequent-run theatres must be kept operating profitably, for they are the sources that rear picture-goers and instill in them a desire to see motion pictures for their entertainment. Without these houses, the first-run theatres will not fare so well, for, if a regular patron stops going to pictures for a short time, he soon loses the movie-habit and the theatres will have a difficult time recapturing him from other sources of entertainment.

Still another important reason why the producer-distributors must watch out for the well being of the subsequent-run theatres is the fact that, more often than not, the film rentals derived from them spell the difference between profit and loss. After all, not all pictures, as a matter of fact few of them, either warrant or can obtain extended engagements. In such cases, the playing time granted by the subsequent-runs becomes a prime factor in whether or not a producer will recoup the cost of his picture plus a profit. But if the producers insist upon "milking" their top picture dry in the first-run houses, without regard for the welfare of the subsequent-runs, they might find these outlets no longer available to them in time of dire need.

True, the producer-distributors' profits are now at their greatest height, and the loss of a subsequent-run's business will not hurt these profits to a point where it will cause them any great concern. But the day of normal times and normal grosses is bound to return, and the protection the producers give to the subsequent-runs now will prove to have been insurance for the future.

ARE COOPERATIVE BUYING AGENCIES ILLEGAL?

An attempt has been made in some quarters to make it appear as if cooperative booking and buying agencies are illegal. Such an opinion has been advanced even by distributor attorneys.

The editor of a trade paper does not have to be a lawyer to know that such agencies are perfectly legal as long as they do not use their buying power to monopolize product or to interfere with competition. What law can prevent an independent theatre owner from hiring a person to do the buying of pictures for him, even though such a buyer bought pictures for other exhibitors, too?

It will be difficult for cooperative buying agencies to function because, not of legal, but of physical difficulties, for, to function properly, they will have to employ an enormous staff of expert and keen buyers, since buying will have to be done, whenever an exhibitor in a competitive zone demands bidding, theatre by theatre, and picture by picture. The number of buyers will probably have to be as many as the number of theatres that belong to the cooperative buying combine. If that should be done, the expense of running the combine will be enormous—more than each member may care to saddle himself with.

I have held this opinion about cooperative agencies ever since the Statutory Court handed down its decision, and it is corroborated by information I have obtained from a friend connected with such a combine. My friend writes me: "Film buying has, as you know, become a daily affair."

Unless the heads of the buying combines can staff themselves with experienced and keen buyers, they will have to give up their activities if only to preserve their health.

"My Favorite Brunette" with Bob Hope and Dorothy Lamour

(*Paramount, April 4; time, 87 min.*)

Good mass entertainment. It is a nonsensical farce; but it is fast-moving and comical, and keeps the spectator amused throughout. The story is a hodge-podge of nonsense, revolving around Bob Hope's misadventures as a psuedo-private detective, but it serves adequately as a framework for his hilarious gags and antics. Some of the situations will provoke hearty laughter, for Hope's false bravado, and the manner in which he gets himself in and out of zany predicaments involving a murder charge, are extremely comical. As Hope's adversaries, Peter Lorre, as a knife-throwing thug, and Lon Chaney, Jr., as a week-minded "strong-arm" guard, add much to the comedy. The closing scenes, where Bing Crosby puts in an appearance as Hope's executioner, end on a high note of hilarity:—

Awaiting execution as a murderer, Hope relates to a group of reporters the events that led to his predicament. He had been a photographer with a strong desire to be a private detective like Alan Ladd, his office neighbor. His opportunity came when Ladd, leaving on a trip, had asked him to watch his office. Dorothy Lamour, believing him to be a detective, had engaged him to find her missing uncle, a baron and invalid, and had given him a map of a mine with a plea to guard it with his life. After hiding the map, he had gone to a mansion where Dorothy lived with Charles Dingle, an associate of her uncle's. Dingle had told him that Dorothy suffered from delusions, and had advised him to discount her story about her missing uncle. And to prove his statement, he had introduced him to a man in a wheel chair who resembled the baron. In due time, however, he had discovered that the man shown to him was an impostor, and that Dingle, aided by Lorre and several other thugs, sought to get his hands on the map of the mine, which property was owned by the missing baron, and which contained uranium deposits. To save the map and protect Dorothy, Hope had become involved with the gang in a series of exciting encounters, and the gang, after murdering a geologist, had framed him for the murder. As Hope finishes his story, preparations are started for his execution, but, at the last moment, word arrives that Dorothy, aided by the FBI, had solved the crime, thus absolving him.

Edmund Beloin and Jack Rose wrote the original screen play, Daniel Dare produced it, and Elliott Nugent directed it. The cast includes John Hoyt, Reginald Denny, Frank Puglia, Jack La Rue and others.

Unobjectionable morally.

"The Sin of Harold Diddlebock" with Harold Lloyd

(*United Artists, Apr. 4; time, 89 min.*)

A highly amusing slapstick comedy, with many uproarious laugh-creating situations throughout. The film marks the return of Harold Lloyd to the screen, and a welcome one it is, for his brand of comedy is as effective as ever. The story, which was written, produced, and directed by Preston Sturges, has many novel and original touches, centering around Lloyd's transformation, as a result of his first drink, from a timid, middle-aged bookkeeper to a brazen, uninhibited playboy, who paints the town red, wins a fortune gambling on the horses, and wakes up from his drunken orgy to find that he had invested his winnings in a circus that was on the verge of bankruptcy. The most hilarious sequences have to do with his efforts to sell to uninterested bankers in Wall Street the idea of sponsoring a free circus for children in order to win friends. Meeting with rebuffs, he decides to make the bankers listen to him by calling on them with a tame lion in tow. The commotion he causes in the financial district will have your patrons literally rolling in the aisles, particularly the sequence in which the lion breaks loose, crawls onto a fire escape, and from there onto a narrow parapet many stories above the street. Lloyd's efforts to get the lion back into the building, and his slipping off the ledge and dangling in mid-air from the lion's leash, is all-out slapstick in the "Safety Last" manner, but it is extremely well done and should provoke riotous laughter.

The start of the picture is novel in that it opens with an actual sequence from Lloyd's "The Freshman," which he produced in 1925. This sequence is the one in which Lloyd, as a water boy on the football team, is permitted to enter the game only because injuries to the team left no other player available. How he wins the game through a series of mistakes is just as comical now as it was then, and it should make one laugh to his heart's content. The present story dovetails with the old one by showing Lloyd being acclaimed as a hero in the dressing room, where Raymond Walburn, an alumnus, offers him a job in his advertising agency. He starts work at the bottom and, twenty-two years later, we find him doing the same perfunctory work, tired and resigned to his menial job. It is not until he is fired for being too old that he meets up with Jimmy Conlin, a racetrack tout, who talks him into having his first drink, which in turn sets him off on his wild spree. Conlin, incidentally, does an outstanding comedy job. Others in the cast include Rudy Vallee, Edgar Kennedy, Arline Judge, Franklin Pangborn, Lionel Stander, and Frances Ramsden, a charming newcomer, with whom Lloyd finds romance.

Unobjectionable morally.

"The Farmer's Daughter" with Loretta Young, Joseph Cotten and Ethel Barrymore

(*RKO, no release date set; time, 97 min.*)

Very Good! It is a wholesome romantic comedy, with human interest and a novel plot; it should be enjoyed by all types of audiences. It's a story about a Swedish country girl's adventures in a big city, in which she finds romance and political fame, is at once amusing and charming, and at times fairly dramatic. Many comical situations arise as a result of her naive frankness, which brings about her selection as a candidate for Congress, in opposition to the party of the man she loved, in whose home she worked as a maid. Loretta Young, replete with a quaint Swedish accent, gives a winning performance, and Joseph Cotten, as her Congressman-employer, is very good, winning one's sympathy by his sense of fairness. Charles Bickford, as a butler and close family friend, and Ethel Barrymore, as Cotten's democratic mother, are excellent in supporting roles. Some of the film's most delightful humor stems from the satirical fun it pokes at politicians. The romance is developed in a pleasing manner, and the final reunion of the lovers, in which both head for Washington as representatives of the people, is satisfying:—

Leaving her father's farm to become a nurse in a large Minnesota city, Loretta accepts a ride from Rhys Williams, a house painter. His drunken driving results in a collision, and Loretta finds herself compelled to pay for the damages and spend the night in a motel. She arrives in the city penniless and secures a job as a maid in the home of Cotten, who lived with his mother, Ethel Barrymore, political head of the local governing party. Loretta endears herself to the household, and Cotten falls in love with her. The death of a fellow Congressman creates a vacancy in the district, and Cotten's party nominates Art Baker as a candidate for the office. Loretta, considering Baker unfit, attacks his record at a political rally. The opposition party, impressed by her honesty, persuades her to run on their ticket, much to the chagrin of Cotten, who, nevertheless, wishes her luck. Her growing popularity endangers Baker's chances for election and, when Williams appears on the scene with a scandalous version of the motel incident. Baker bribes him to swear to its accuracy and arranges for its publication. Disillusioned by the dirty tactics, Loretta returns home, but Cotten and her father persuade her to go back and fight. Meanwhile Miss Barrymore gets Baker drunk and learns of his despicable deal. While Cotten forces Williams to make a confession over the radio, Miss Barrymore withdraws her party's support from Baker. Loretta, now sponsored by both parties, wins the election and, accompanied by Cotten, heads for Washington.

Allen Rivkin and Laura Kerr wrote the screen play from a play by Juhni Tervataa, Dore Schary produced it, and H. C. Potter directed it. The cast includes Rose Hobart, Tom Powers, Harry Shannon and others.

Unobjectionable morally.

"Pursued" with Robert Mitchum and Teresa Wright

(*Warner Bros., no release date set; time,* 101 *min.*)

A tense and at times exciting Western drama, with psychological overtones. It is not, however, a pleasant entertainment, for the story, which is laid in New Mexico at the turn of the century, is a brooding tale of hatred and revenge, revolving around a family feud caused by infidelity. The story and treatment are of the type that places it in the category of adult fare. The tragedy that the feud brings into the lives of different characters makes the picture depressing, but, through skillful direction and expert performances by the entire cast, suspense is well sustained and one's interest never lags, for it is not until the closing sequence that one is made aware of the reasons behind the feud. The climax, incidentally, is somewhat confusing. Not the least of the picture's good points are the exceptionally fine photography and the effective background music, which intensifies the sombre mood that prevails throughout the action.

The story opens with Robert Mitchum hiding from pursuers and telling his wife, Teresa Wright, why he expects to be killed. In the flashback it is shown that, when he was three-years-old, his father had been killed by Dean Jagger, brother-in-law of Judith Anderson, Teresa's mother, with whom the murdered man had had an illicit love affair. Jagger had vowed to kill every one of her dead lover's family, and Judith, to protect Mitchum, had reared him with her two children, Teresa and John Rodney. In later years, Jagger learns of the adoption and vows to kill Mitchum, who had grown into a young man, in love with Teresa. He enlists in the Spanish-American War and eventually returns home a hero. Rodney, unhappy because he had to share the ranch profits earned by himself during Mitchum's absence, quarrels with him. They decide to toss a coin for the ranch. Mitchum loses and leaves. On the following day he is ambushed by Rodney and forced to kill him in self defense. Teresa and her mother, together with Jagger, accuse him of murder, but a jury acquits him. Months later, Jagger urges Harry Carey, Jr., Teresa's escort at a dance, to ambush and kill Mitchum. But Mitchum, in self defense, is forced to kill him, too. To avenge the death of her brother and friend, Teresa agrees to marry Mitchum, planning to kill him on their wedding night. But she forsakes the plan in the realization that her love for him was stronger than her desire for revenge. When Jagger and his henchmen come after him, Mitchum flees to the hideout, where the story begins. He surrenders to Jagger to save Teresa from injury in a gun fight, and, just as he is about to be hanged, Judith rides up and shoots Jagger dead. Freed, Mitchum rides of with Teresa to start life anew.

Niven Busch wrote the original screen play, Raoul Walsh directed it, and Milton Sperling produced it. The cast includes Alan Hale and others.

"Trail Street" with Randolph Scott, Robert Ryan and Anne Jeffreys

(*RKO, no release date set; time,* 84 *min.*)

A fairly good Western, in spite of the fact that there is nothing in that has not been incorporated in similar melodramas many times. It should go over pretty well with the devotees of Westerns, for its mixture of fist-fights, gunplay, and horseback riding makes for fast and exciting action all the way through. The story, which is the one about a fearless Marshal who brings law and order to the community, follows a standard formula and unfolds in just the manner one expects, but since it is, for the most part, well acted and directed, it holds one's interest fairly well:—

Randolph Scott, a famed U. S. Marshal, is invited by the mayor of Liberal, Kansas, to bring law and order to the town, which was in a constant uproar because of clashes between farmers and cattlemen, who, in their mad rush to get their cattle to the markets, devastated the farmlands and ruined the crops. Arriving in town, Scott soon learns that Steve Brodie's ruthless gang made life miserable for the farmers and forced them to leave the area after selling their lands to Brodie at a cheap price. He learns also that Robert Ryan, a land agent, was fighting a losing battle trying to induce the farmers to remain on the land and make of Kansas a great wheat-growing state. The plot takes many twists and turns as Scott, using fearless methods, blocks Brodie's unlawful schemes to drive the farmers out of the territory, schemes that become even more ruthless when Ryan discovers a new way of growing wheat profitably, despite the Kansas heat. Realizing that he must either rid himself of Scott or accept defeat, Brodie decides on a battle. Scott accepts the challenge and arms every law-abiding citizen. In a fight to the finish, the villains are either killed or brought to justice, thus bringing law and order to Liberal and paving the way for Kansas to become a great wheat-growing state.

Norman Houston and Gene Lewis wrote the screen play from a novel by William Corcoran, Nat Holt produced it, and Ray Enright directed it. The cast includes George "Gabby" Hayes, Madge Meredith, Billy House and others.

Unobjectionable morally.

"The Beginning or the End" with Brian Donlevy, Robert Walker and Tom Drake

(*MGM, no release date set; time,* 112 *min.*)

This is a highly effective dramatization of the development of the atomic bomb, marred considerably by the injection of two typical Hollywood romances, which are treated in so trite and mawkish a fashion that they stand out like a sore thumb on what is otherwise a fascinating picture. Obviously, these romances were included as a "pitch" to the romantically inclined, but up against the great dramatic force of the main subject matter they seem so feeble and out of place that most people, even those who enjoy romance and sentiment, will probably be more annoyed than entertained whenever the picture veers to this phase of the story. Fortunately, however, the main footage is devoted to the awesome events surrounding the bomb's development, and the action builds to such high moments of suspense, thrills and drama, that one may overlook the romantic interludes.

Given a documentary-like treatment, the story opens with the first splitting of uranium atoms in America, a feat that exalts the scientists and at the same time depresses them because of the realization of their discovery's destructive power. President Roosevelt, informed by Prof. Albert Einstein of the military potential of atomic power, authorizes expenditure of two billion dollars to build the atomic bomb. From then on the action is packed with thrills and dramatic highlights as Brigadier General Leslie R. Groves (Brian Donlevy), put in charge of the project, marshals the titans of science, industry and war to bring the secret weapon into being. The vastness of the undertaking, and the manner in which seemingly incredible obstacles and problems were surmounted, are graphically and grimly portrayed. A particularly exciting sequence is the Ramsey Pile test, in the University of Chicago laboratories, in which heretofore unknown plutonium atoms were isolated. This test is depicted in so tense a manner that the danger of the operation is transmitted to the spectator and keeps him on the edge of his seat. The building of the vast Oak Ridge plant; the first test on the proving grounds in New Mexico; and the dropping of the first bomb on Hiroshima, are but a few of the picture's many memorable highlights.

Actual characters are portrayed by the different players, with the exception of the romantic teams, and all do a fine job. Brian Donlevy, as Gen. Groves, is outstanding, and Godfrey Tearle, as President Roosevelt, gives a remarkably authentic portrayal, both in appearance and in voice, bringing to the characterization the full dramatic impact of the momentous decisions made.

Frank Wead wrote the screen play from a story by Robert Considine, Samuel Marx produced it, and Norman Taurog directed it. The cast includes Beverly Tyler, Audrey Totter, Hume Cronyn, Hurd Hatfield, Joseph Calleia, Victor Francen, Richard Haydn, John Litel, Jonathan Hale, Henry O'Neill, Art Baker, Ludwig Stossel and many other well known players.

It is a picture that should be seen by every one.

"Fear in the Night" with Paul Kelly and DeForest Kelley

(Paramount, no release date set; time, 72 min.)

This psychological murder melodrama is pretty good program entertainment; it should satisfy the followers of this type of picture because of its absorbing plot. Although some of the situations are far-fetched, the plot is worked out logically and one is held in suspense throughout because of the mystery surrounding a murder committed by the hero under circumstances he did not remember. The manner in which he unravels the mystery and clears himself of the murder charge is presented in so skillful a way that one's interest in the proceedings never lags. The direction and acting are first-rate:—

Awakening in his hotel room from what seemed to be a nightmare, in which he had murdered a man in a room composed of mirrored doors, DeForest Kelley, a bank clerk, finds fingermarks on his throat, blood on his wrist, and a strange key in his pocket. Puzzled into a state of mental illness, and convinced that he had killed a man under circumstances he could not remember, Kelley seeks the help of his brother-in-law, Paul Kelly, a detective. Kelly dismisses the young man's story as a bad dream. A week later, Kelley accompanies his brother-in-law, his sister (Ann Doran) and his sweetheart (Kay Scott) on a picnic. A sudden storm forces them to seek shelter in a large unoccupied mansion, where Kelley, sensing the surroundings to be familiar, roams about and discovers the mirrored room of his "dream." His brother-in-law, puzzled by the discovery, has a talk with the local police and learns that a murder had been committed in the house one week previously in just the manner that it had occured in Kelley's "nightmare." Despite conclusive evidence of Kelley's guilt, the detective, before turning him in, determines to find out what caused the young man to commit the crime. He questions him and learns that, on the night of the murder, Robert Emmett Keane, a middle-aged roomer next door, had visited Kelley. Kelly's investigation of Keane reveals that he was the wealthy owner of the unoccupied mansion and that, through hypnotism, he had induced the youth to murder his (Keane's) wife's lover. To obtain definite evidence against Keane, Kelly arranges for his brother-in-law to confront Keane and to allow himself to fall under his hypnotic spell once again. The scheme almost costs the young man his life, but quick work on the part of Kelly and the police saves him and absolves him from guilt, while Keane, attempting to escape, is killed.

Maxwell Shane wrote the screen play and directed it from a story by William Irish. It is a Pine-Thomas Production.

Adult entertainment.

"Seven Were Saved" with Richard Denning and Catherine Craig

(Paramount, no release date set; time, 73 min.)

A mediocre program melodrama, revolving around the plight of seven persons, who, forced down at sea in a crash-landing of their plane, spend five days adrift in a rubber raft. Not only is the story improbable and artificial, but the characterizations are commonplace, and the action, despite the injection of several synthetic melodramatic incidents, is so tedious that the picture on a whole is conducive to sleep. The outcome of the plot is quite obvious since little imagination has been used in its development. Not much can be said for either the direction or the acting, but the players, handicapped by trite material, are not to be blamed:—

Included among those on a flight to Manila are Army Nurse Catherine Craig, in charge of Keith Richards, a former war prisoner suffering from amnesia; Ann Doran and John Eldredge, who had married after their release from a Jap prison camp; Lt. Byron Barr, in charge of Richard Loo, a Japanese Colonel being returned to Manila to face trial; Sergeant George Tyne; and Capt. Richard Denning, pilot of the plane. Enroute, Loo breaks free and, in the ensuing struggle, the plane is damaged and forced down at sea. All manage to get into an inflated rubber raft. When the plane is reported overdue, the Air-Sea Rescue Service dispatches several planes, one of which is piloted by Capt. Richard Haydn, Catherine's boy-friend. Meanwhile, on the raft, the injured survivors allow their emotions to get the better of them, but cool thinking by Catherine and Denning prevents unnecessary violence. Ann, who had shown an unusual interest in Richards, the amnesia victim, reveals that they had been man and wife and that she had believed him to be dead before marrying Eldredge. A crisis develops when Richards disappears from the raft during Eldredge's watch; all suspect Eldredge of doing away with him. Later, however, it is discovered that he had committed suicide so as not to stand in the way of Ann's new-found happiness. After five torturous days in the open raft, the remaining survivors are saved by Haydn, who risks his life in a daring rescue operation.

Maxwell Shane wrote the screen play, based on a story by himself and Julian Harmon. It is a Pine-Thomas Production, directed by William H. Pine.

Unobjectionable morally.

"Big Town" with Philip Reed, Hillary Brooke and Robert Lowery

(Paramount, no release date set; time, 60 min.)

First of a series based on the radio program of the same name, this newspaper melodrama should serve as a passable supporting feature on a double bill. Revolving around an ambitious but ruthless editor, who resorts to "yellow" journalistic methods to boost his paper's circulation, the story is a rather exaggerated tale, and it offers little in the way of originality. Its shortcomings, however, will probably be overlooked by the undiscriminating picture-goers, for the pace is steady and it has enough hokum to hold their interest. Philip Reed, as the editor, and Hillary Brooke, as an ace woman reporter opposed to his tactics, try hard to make something of their respective roles, but owing to the mediocre material their portrayals are not entirely convincing:—

Reed, an ambitious but unscrupulous newspaperman, takes charge of Big Town's *Illustrated Press*, determined to pull it out of the red and to raise the circulation higher than that of the *Chronicle*, a rival paper. He calls a meeting of the staff and orders them to resort to sensationalism to put new life into the paper. Believing that Reed intended to build the paper into a power that would fight greed and oppression, Hillary Brooke, one of his reporters, falls in love with him, much to the disgust of Robert Lowery, who loved her himself. But Reed's unethical methods, by which he spared the feelings of no one, soon displeases Hillary and, after a quarrel, she, joined by Lowery, quit their jobs and go to work for the *Chronicle*. In the course of events, Big Town is shocked by a series of murders committed by a strangler; and Reed, learning that Byron Barr, a mentally deranged youth, was a suspect, uses sensational methods to blacken the case against him, while Hillary and Lowery, convinced of the young man's innocence, try to defend him. Reed is proved wrong when the police eventually capture the real murderer, but when they go to Barr's cell to release him they find that he had committed suicide. Feeling remorse over the young man's death, Reed publishes a front-page confession in which he blames himself for the tragedy and resigns as editor. Realizing that he had learned his lesson, Hillary persuades Reed to remain as editor and to use the *Illustrated Press*, which he had built into a great power, as a medium that would help people instead of hurting them.

Geoffrey Homes wrote the screen play from a story by himself and Maxwell Shane. It is a Pine-Thomas production, directed by William C. Thomas. The cast includes Veda Ann Borg, Charles Arnt, Frank Fenton and others.

Unobjectionable morally.

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

(Partial Index No. 1—Pages 2 to 28 Incl.)

XXIX NEW YORK, N. Y., SATURDAY, FEBRUARY 22, 1947 No. 8

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Song of Scheherazade—Universal (106 min.).....18
South of the Chisolm Trail—Columbia (58 min.) .....not reviewed
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Thundergap Outlaws—PRC (38 min.).....not reviewed
Trail to San Antone—Republic (67 min.)...not reviewed
Trap, The—Monogram (69 min.).....10
Unexpected Guest—United Artists (61 m.)..not reviewed
Vacation Days—Monogram (69 min.).....27
Vigilantes of Boomtown—Republic (56 m.)..not reviewed
Wild Country—PRC (59 min.).....not reviewed

RELEASE SCHEDULE FOR FEATURES

Columbia Features

(729 *Seventh Ave., New York* 19, N. Y.)

805 So Dark the Night—Geray-Cheiral .....Oct. 10
806 Blondie Knows Best—Lake-Singleton .....Oct. 17
861 Landrush—Chas. Starrett (54 min.) .....Oct. 17
816 Crime Doctor's Man Hunt—Baxter-Drew ....Oct. 24
818 Secret of the Whistler—Dix-Brooks .....Nov. 7
862 Terror Trail—Charles Starrett (56 m.).....Nov. 21
824 Betty Co-ed—Porter-Mills .....Nov. 28
854 Lone Star Moonlight—Musical Western (68 m.) .....Dec. 12
822 Boston Blackie & the Law—Morris.....Dec. 12
828 Alias Mr. Twilight—Duane-Marshall .....Dec. 19
863 The Fighting Frontiersman—Starrett (62 m.).Dec. 19
804 Singin' in the Corn—Judy Canova.....Dec. 26
829 The Return of Monte Cristo—Hayward-Britton..Dec.
807 Blondie's Big Moment—Singleton-Lake.....Jan. 9
823 Lone Wolf in Mexico—Mohr-Blore.....Jan. 16
831 The Jolson Story—Parks-Keyes.....Jan.
South of the Chisholm Trail—Starrett (58 min.) .....Jan. 30
Blind Spot—Morris-Dowling.....Feb. 6
Cigarette Girl—Brooks-Lloyd.....Feb. 13
Over the Santa Fe Trail—Musical Western (63 min.).....Feb. 13
830 Dead Reckoning—Bogart-Scott.....Feb.
832 Mr. District Attorney—O'Keefe-Chapman.....Feb.
The Thirteenth Hour—Dix-Morley.....Mar. 6
The Lone Hand Texan—Chas. Starrett.....Mar. 6
Millie's Daughter—Gladys George.....Mar. 20
West of Dodge City—Chas. Starrett.....Mar. 27

Eagle-Lion Features

(1270 *Sixth Ave., New York* 20, N. Y.)
(Distribution through PRC Exchanges)

It's a Joke Son—Delmar-Merkerl.....Jan. 25
Bedelia—Lockwood-Hunter .....Feb. 1
The Adventuress—Deborah Kerr.....Mar. 17
Lost Honeymoon—Tone-Richards-Conway...Mar. 29

Metro-Goldwyn-Mayer Features

(1540 *Broadway, New York* 19, N. Y.)

701 Holiday in Mexico—Pidgeon-Powell.....Sept.
703 The Cockeyed Miracle—Morgan-Wynn .....Oct.
704 No Leave, No Love—Johnson-Wynn .....Oct.
705 Rage in Heaven—Montgomery-Bergman (reissue) Oct.
706 Two Smart People—Hodiak-Ball.....Nov.
707 Undercurrent—Hepburn-Taylor .....Nov.
708 The Show-Off—Skelton-Maxwell .....Dec.
709 The Secret Heart—Pidgeon-Colbert .....Dec.
702 Gallant Bess—Thompson-Tobias.....Jan.
710 Till the Clouds Roll By—Walker-Garland.....Jan.
711 The Mighty McGurk—Berry-Stockwell.....Jan.
712 Lady in the Lake—Montgomery-Totter.....Jan.
713 Boomtown—Reissue .....Feb.
714 Love Laughs at Andy Hardy—Rooney.....Feb.
715 My Brother Talks to Horses—Jenkins.....Feb.
The Beginning or the End—Walker-Donlevy....Mar.
Little Mr. Jim—Jenkins-Craig.....Apr.
The Sea of Grass—Hepburn-Tracy.....Apr.
It Happened in Brooklyn—Sinatra-Grayson....Apr.

Monogram Features

(630 *Ninth Ave., New York* 19, N. Y.)

1945-46

531 Beauty & the Bandit—Roland-Ames (71 m.).Nov. 9
563 Silver Range—J. M. Brown (55 m.).....Nov. 16
564 Raiders of the South—J. M. Brown (58 m.)...Jan. 18
(End of 1945-46 Season)

Beginning of 1946-47 Season

601 Decoy—Norris-Gillie .....Sept. 14
603 Dangerous Money—Sidney Toler .....Oct. 12
602 Gentleman Joe Palooka—Kirkwood-Knox....Oct. 19
605 Wife Wanted—Kay Francis .....Nov. 2
604 Bringing Up Father—Joe Yule.....Nov. 23
607 The Trap—Sidney Toler .....Nov. 30
608 Mr. Hex—Bowery Boys .....Dec. 7
612 Silver Stallion—Reissue (59 m.).....Dec. 14
606 Sweetheart of Sigma Chi—Regan-Knox.....Dec. 21
681 Song of the Sierras—Jimmy Wakely (55 m.)..Dec. 28
609 Ginger—Albertson-Reed .....Jan. 4
610 Riding the California Trail—Roland-Loring (59 m.) .....Jan. 11
611 Vacation Days—Stewart-Preisser.....Jan. 25
683 Rainbow Over the Rockies—Jimmy Wakely (54 m.) .....Feb. 8
675 Valley of Fear—J. M. Brown (54 m.).....Feb. 15
Fall Guy—Penn-Loring.....Mar. 15
The Guilty—Granville-Castle.....Mar. 22
676 Trailing Danger—J. M. Brown.....Mar. 29
684 Six Gun Serenade—Jimmy Wakely.....Apr. 5
It Happened on Fifth Avenue—Storm-DeFore-Moore (Allied Artists).....Apr. 6
Violence—Coleman-O'Shea .....Apr. 12
High Conquest—Lee-Roland.....Apr. 19

Paramount Features

(1501 *Broadway, New York* 18, *N. Y.*)

R5-3620 Jungle Princess—Reissue .....Sept. 1
R5-3624 The Plainsman—Reissue .....Sept. 1
4601 Two Years Before the Mast—Ladd-Bendix .Nov. 22
4602 Blue Skies—Crosby-Astaire .....Dec. 27
4603 Cross My Heart—Hutton-Tufts .....Jan. 10
4604 The Perfect Marriage—Young-Niven .....Jan. 24
4605 Ladies Man—Bracken-Welles .....Feb. 7
4606 California—Stanwyck-Milland .....Feb. 21
4607 Easy Come, Easy Go—Tufts-Lynn.....Mar. 7
4608 Suddenly It's Spring—McMurray-Goddard..Mar. 21
4609 My Favorite Brunette—Hope-Lamour.....Apr. 4
4610 The Imperfect Lady—Milland-Wright.....Apr. 25

PRC Pictures, Inc. Features

(625 *Madison Ave., New York* 22, *N. Y.*)

1945-46

Don Ricardo Returns—Coby-Isabelita.....Nov. 5
Lady Chaser—Lowery-Savage .....Nov. 25
Lighthouse—Litel-Lang .....Jan. 10

(*End of 1945-46 Season*)

Beginning of 1946-47 Season

Her Sister's Secret—Lindsay-Reed.....Sept. 23
Driftin' River—Eddie Dean (55 m.).....Oct. 1
The Brute Man—Neal-Adams .....Oct. 1
Tumbleweed Trail—Eddie Dean (57 min.)...Oct. 28
Stars Over Texas—Eddie Dean .....Nov. 18
Wild West—Eddie Dean (73 m.).....Dec. 1
Born to Speed—Sands-Austin .....Jan. 12
Wild Country—Eddie Dean (59 m.).....Jan. 17
Law of the Lash—LaRue-St. John (54 m.)....Feb. 28
Devil on Wheels—Nash-Hickman.....Mar. 2
Range Beyond the Blue—Eddie Dean.....Mar. 17
Untamed Fury (formerly "Swamp Angel")—
Conrad-Pendleton .....Mar. 22
Kit Carson—Andrews-Bari (reissue).....Mar. 22
The Last of the Mohicans—Scott-Barnes
(reissue) .....Mar. 22
Philo Vance Returns—Curtis-Austin.....Mar. 29
Three on a Ticket—Beaumont-Walker.....Apr. 5
Frontier Fighters—Buster Crabbe (41 m.)....Apr. 12
Philo Vance's Gamble—Curtis-Ryan.....Apr. 13
West to Glory—Eddie Dean.....Apr. 22
Thundergap Outlaws—Dave O'Brien
(38 m.) .....Apr. 27
Riders of Red Rock—Crabbe (38 m.).....May 7

Republic Features

(1790 *Broadway, New York* 19, *N. Y.*)

1945-46

5542 Home in Oklahoma—Roy Rogers .....Nov. 8
532 Plainsman & the Lady—Elliott-Ralston.....Nov. 15
5503 Out California Way—Monte Hale (67 m.)..Dec. 5
543 Heldorado—Roy Rogers (70 m.) .....Dec. 15
533 That Brennan Girl—Freeman-Dunn .....Dec. 23
5504 Last Frontier Uprising—Monte Hale.....Feb. 1

(*End of 1945-46 Season*)

Beginning of 1946-47 Season

661 Santa Fe Uprising—Allan Lane (56 min.)...Nov. 15
603 Affairs of Geraldine—Withers-Lydon .....Nov. 18
681 Sioux City Sue—Gene Autry (69 m.) .....Nov. 21
604 The Fabulous Suzanne—Britton-Vallee .....Dec. 15
662 Stage Coach to Denver—Allan Lane (56 m.)..Dec. 23
602 The Pilgrim Lady—Douglas-Roberts .....Jan. 22
682 Trail to San Antone—Gene Autry (67 m.)...Jan. 25
607 Calendar Girl—Frazee-Marshall.....Jan. 31
608 Angel and the Badman—Wayne-Russell.....Feb. 15
641 Apache Rose—Roy Rogers.....Feb. 15
606 The Magnificent Rogue—Roberts-Douglas....Feb. 15
663 Vigilantes of Boomtown—Allan Lane
(56 m.) .....Feb. 15
That's My Gal—Roberts-Barry.....Mar. 5
605 The Ghost Goes Wild—Ellison-Gwynne.....Mar. 8
Hit Parade of 1947—Albert-Moore.....Mar. 22
Homesteaders of Paradise Valley—Lane.....Apr. 1
Twilight on the Rio Grande—Gene Autry....Apr. 1
Yankee Fakir—Frawley-Woodbury.....Apr. 1
Bells of San Angelo—Roy Rogers.....Apr. 15
Spoilers of the North—Kelley-Booth.....Apr. 24

Special

601 I've Always Loved You—Dorn-McLeod.....Dec. 2

RKO Features

(1270 *Sixth Ave., New York* 20, *N. Y.*)

(No national release dates)

Block 2

706 Nocturne—Raft-Bari .....
708 Child of Divorce—Moffett-Toomey .....
709 Criminal Court—Conway-O'Driscoll .....
710 Genius at Work—Carney-Brown .....

Block 3

714 Dick Tracy vs. Cueball—Morgan-Conway.....
712 Vacation in Reno—Haley-Jeffreys.....
715 The Falcon's Adventure—Tom Conway.....
711 The Locket—Aherne-Day.....
712 San Quentin—Tierney-Maclane.....

Block 4

The Farmer's Daughter—Young-Cotten.....
Trail Street—Scott-Jeffreys.....
Beat the Band—Langford-Krupa.....
Code of the West—Warren-Alden.....
The Devil Thumbs a Ride—Tierney-Leslie.....

Specials

761 Notorious—Bergman-Grant .....
792 Fantasia—Reissue .....
791 Song of the South—Disney .....
781 It's a Wonderful Life—Stewart-Reed .....
751 Best Years of Our Life—March-Andrews-Wright-
Loy .....
762 Sinbad the Sailor—Fairbanks, Jr.-O'Hara.....

Twentieth Century-Fox Features

(444 W. 56th *St., New York* 19, *N. Y.*)

644 Wanted for Murder—English-made .....Nov.
645 My Darling Clementine—Fonda-Darnell .....Nov.
646 Margie—Crain-Young .....Nov.
647 The Razor's Edge—Power-Tierney.....Dec.
648 Dangerous Millions—Taylor-Drake .....Dec.
649 Wake Up and Dream—Haver-Payne.....Dec.
701 The Razor's Edge—Power-Tierney.....Jan.
702 13 Rue Madeleine—Cagney-Annabella.....Jan.
703 The Shocking Miss Pilgrim—Grable-Haymes....Jan.
704 Les Miserables—(reissue) .....Jan.
705 Stanley & Livingston— (reissue).....Jan.
706 Boomerang—Andrews-Wyatt .....Feb.
707 The Brasher Doubloon—Montgomery-Guild....Feb.
708 Strange Journey—Kelly-Massen.....Feb.
709 Alexander's Ragtime Band—(reissue).....Feb.

United Artists Features

(729 *Seventh Ave., New York* 19, *N. Y.*)

Susie Steps Out—Bruce-Caldwell.....Dec. 13
Abie's Irish Rose—Dru-Norris .....Dec. 27
Fool's Gold—Wm. Boyd (63 m.).....Jan. 31
The Red House—Robinson-McCallister.....Feb. 7
The Fabulous Dorseys—Dorsey Bros.-Janet Blair...Feb. 21
The Private Affairs of Bel Ami—Sanders-Lansbury.Mar. 7
Fun on a Weekend—Bracken-Lane.....Mar. 14
The Macomber Affair—Peck-Bennet.....Mar. 21
Unexpected Guest—Wm. Boyd (61 m.).....Mar. 28
The Sin of Harold Diddlebock—Harold Lloyd....Apr. 4
New Orleans—DeCordova-Patrick.....Apr. 18
Ramrod—McCrea-Lake-DeFore .....May 2

Universal-International Features

(1270 *Sixth Ave., New York* 20, *N. Y.*)

602 The Magnificent Doll—Rogers-Meredith.....Nov.
603 The Notorious Gentleman—Harrison-Palmer..Nov.
604 Temptation—Oberon-Brent .....Dec.
606 Swell Guy—Tufts-Blyth .....Jan.
607 I'll Be Yours—Deanna Durbin.....Jan.
605 The Wicked Lady—Mason-Lockwood .....Jan.
608 Song of Scheherazade—DeCarlo-Donlevy.....Mar.
609 Smash-Up—Hayward-Bowman .....Mar.
Destry Rides Again—(reissue).....Mar.
When the Daltons Rode—(reissue).....Mar.
Michigan Kid—Hall-McLaglen.....Not set

Warner Bros. Features

(321 W. 44th *St., New York* 18, *N. Y.*)

604 Nobody Lives Forever—Garfield-Fitzgerald ..Oct. 12
605 Deception—Davis-Henried-Rains .....Oct. 26
606 Never Say Goodbye—Flynn-Parker .....Nov. 9
607 The Verdict—Greenstreet-Lorre .....Nov. 23
608 King's Row—Reissue .....Dec. 7
609 Wild Bill Hickock Rides—Reissue.....Dec. 7

610 The Time, The Place, and the Girl—Morgan-Carson ..... Dec. 28
611 The Man I Love—Lupino-Alda ..... Jan. 11
612 Humoresque—Crawford-Garfield ..... Jan. 25
613 The Beast with 5 Fingers—Lorre-King ..... Feb. 8
614 Nora Prentiss—Sheridan-Smith ..... Feb. 22
615 Pursued—Wright-Mitchum ..... Mar. 8

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

8852 Screen Snapshots No. 2 (10 m.) ..... Oct. 3
8652 Community Sings No. 2 (10 m.) ..... Oct. 10
8952 Machito & Orch.—Thrills of Music (10m) .. Oct. 17
8802 Tenpin Magic—Sports (10 m.) ..... Oct. 24
8853 Screen Snapshots No. 3 (10 m.) ..... Nov. 7
8653 Community Sings No. 3 (9½ m.) ..... Nov. 14
8803 Hi-Li—Sports (9½ m.) ..... Nov. 21
8953 Les Elgart & Orch.—Thrills of Music (10½ m.) ..... Nov. 28
5657 Christmas Carols (reissue) (10½ m.) ..... Dec.
8804 Best in Show—Sports (9 m.) ..... Dec. 12
8654 Community Sings No. 4 (9½ m.) ..... Dec. 19
8954 Ray McKinley & Orch.—Thrills of Music... Dec. 26
8854 Screen Snapshots No. 4 (9½ m.) ..... Dec. 26
8501 Loco Lobo—Color Rhapsody (6 m.) ..... Jan. 9
8805 Polo—Sports ..... Jan. 30
8955 Shorty Sherrock & Orch.—Thrills of Music (8½ m.) ..... Jan. 23
8855 Screen Snapshots No. 5 (9 m.) ..... Jan. 23
8655 Community Sings No. 5 (10 m.) ..... Jan. 23
8702 The Uncultured Vulture—Color. Phantasy (5½ m.) ..... Feb. 6
8856 Screen Snapshot No. 6 (9 m.) ..... Feb. 6
8502 Cockatoos for Two—Color. Rhap. (6 m.) .... Feb. 13
8806 Cue Tricks—Sports ..... Feb. 20
8656 Community Sings No. 6 ..... Feb. 27
8956 Buddy Morrow & Orch.—Thrills of Music (9½ m.) ..... Feb. 27
8503 Big House Blues—Color Rhap. (7 m.) ..... Mar. 6
8857 Screen Snapshots No. 7 (10 m.) ..... Mar. 13
8657 Community Sings No. 7 ..... Mar. 20
8807 Tennis Topnotchers—Sports ..... Mar. 20
8957 George Towne & Orch.—Thrills of Music... Mar. 27

Columbia—Two Reels

1945-46

8402 Rhythm and Weep—Stooges (17½ m.) .... Oct. 3
8432 So's Your Antenna—Von Zell (17 m.) ..... Oct. 10
8422 Honeymoon Blues—Hugh Herbert (16 m.) .. Oct. 17
8120 Son of the Guardsman—Serial (15 ep.) .... Oct. 24
8433 Slappily Married—J. De Rita (16½ m.) .... Nov. 7
8423 Reno-Vated—Vera Vague (18½ m.) ..... Nov. 21
8434 Moron Than Off—S. Holloway (17 m.) .... Nov. 28
8403 Three Little Pirates—3 Stooges (18 m.) .... Dec. 5
8435 Andy Plays Hookey—Andy Clyde (18 m.) .. Dec. 19
8404 Half Wits Holiday—3 Stooges (17½ m.) .... Jan. 9
8436 Meet Mr. Mischief—Harry Von Zell ..... Jan. 23
8140 Jack Armstrong—Serial (15 ep.) ..... Feb. 6
8424 Hot Heir—Hugh Herbert (16½ m.) ..... Feb. 13
8437 Scooper Dooper—S. Holloway (18 m.) ..... Feb. 27
8405 Fright Night—Stooges (17 m.) ..... Mar. 6
8438 The Good Bad Egg—J. De Rita ..... Mar. 20
8425 Cupid Goes Nuts—Vera Vague ..... Mar. 27

Metro-Goldwyn-Mayer—One Reel

S-851 Football Thrills No. 9—Pete Smith ..... Sept. 7
T-811 Glimpses of California—Travel. (10 m.) ... Oct. 26
W-831 Henpecked Hoboes—Cartoon (8 m.) .... Oct. 26
S-852 Sure Cures—Pete Smith (11 m.) ..... Nov. 2
S-853 I Love My Husband, But—Pete Smith (9m.) . Dec. 7
S-854 Playing By Ear—Pete Smith (9 m.) ..... Dec. 28
K-871 A Really Important Person—Passing Parade (11 m.) ..... Jan. 11
S-855 Athletique—Pete Smith (9 m.) ..... Jan. 11
S-856 Diamond Demon—Pete Smith (9 m.) ..... Feb. 1
W-832 Cat Fishin'—Cartoon (8 m.) ..... Feb. 22
S-857 Early Sports Quiz—Pete Smith ..... Mar. 1

Metro-Goldwyn-Mayer—Two Reels

A-703 Traffic with the Devil—Special ..... Aug. 31
(*End of 1945-46 Season*)

Beginning of 1946-47 Season

A-801 The Luckiest Guy in the World—Special (21 m.) ..... Jan. 25

Paramount—One Reel

1945-46

D5-5 Musica Lulu—Little Lulu (7 m.) ..... Nov. 15
E5-7 Fistic Mystic—Popeye (6 m.) ..... Nov. 29
D5-6 A Scout with a Gout—Little Lulu (7 m.) ... Dec. 13
U5-8 Shoe Shine Jasper—Puppetoon (7 m.) ..... Dec. 20
E5-8 Island Fling—Popeye (7 m.) ..... Dec. 27
(*End of 1945-46 Season*)

Beginning of 1946-47 Season

R6-1 Race Horses are Born—Sportlight (9 m.) ... Oct. 4
K6-1 Brooklyn, I Love You—Pacemaker (10 m.) .. Oct. 4
R6-2 Dive Hi Champs—Sportlight (10 m.) ..... Oct. 11
Y6-1 Stork Crazy—Speak of Animals (10 m.) .... Oct. 18
P61 Spree for All—Noveltoon (7 m.) ..... Oct. 18
K6-2 Love in Tune—Pacemaker (9½ m.) ..... Oct. 25
J6-1 Popular Science No. 1 (11 m.) ..... Nov. 1
R6-3 Queens of the Court—Sportlight (10 m.) ... Nov. 15
R6-4 Like Father-Like Son—Sportlight (10 m.) ... Dec. 13
L6-1 Unusual Occupations No. 1 (10 m.) ..... Dec. 13
Y6-2 Pooch Parade—Speak. of Animals (10 m.) .. Dec. 27
R6-5 Jumping Jacks—Sportlight (10 m.) ..... Jan. 10
J6-2 Sponge Divers—Popular Science ..... Jan. 17
K6-3 Radio, Take It Away!—Pacemaker (11 m.) .. Jan. 31
R6-6 Selling the Sun—Sportlight (10 m.) ..... Jan. 31
L6-2 Swedish Glassmakers—Unusual Occup. (10 m.) ..... Feb. 14
K6-4 Try and Catch Me!—Pacemaker ..... Feb. 14
Y6-3 In Country Life—Speak. of Animals ..... Feb. 27
R6-7 Under White Sails—Sportlight ..... Feb. 28
J6-3 Air-Borne Pastures—Popular Science (11 m.) . Feb. 28
L6-3 G. I. Hobbies—Unusual Occupations ..... Mar. 14
Y6-4 They're Not So Dumb—Speak. of Animals .. Mar. 28
J6-4 Marine Miracles—Popular Science ..... Apr. 4
U6-1 Wilbur the Lion—Puppetoon ..... Apr. 18
E6-1 Amusement Park—Popeye ..... Apr. 25

Paramount—Two Reels

FF5-6 Golden Slippers—Musical Par. (16 m.) .... Nov. 15
(*End of 1945-46 Season*)

Beginning of 1946-47 Season

37 Two Decades of History—Special (22½ m.) ..... Jan. 4
FF6-1 Sweet and Low—Musical Parade (19 m.) .. Mar. 28

Republic—Two Reels

584 Crimson Ghost—Serial (12 ep.) ..... Oct. 26
(*End of 1945-46 Season*)

Beginning of 1946-47 Season

691 Son of Zorro—Serial (13 ep.) ..... Jan. 18
692 Jungle Girl—Serial (15 ep.) (reissue) ..... Dec. 16
Jesse James Rides Again—Serial (13 ep.) .... Mar. 21

RKO—One Reel

1945-46

64112 Bath Day—Disney (7 m.) ..... Oct. 11
64113 Frank Duck Brings 'Em Back Alive—Disney (7 m.) ..... Nov. 1
64114 Double Dribble—Disney (7 m.) ..... Nov. 29
64115 Pluto's Housewarming—Disney (7 m.) .... Dec. 20
64118 Sleepy Time Donald—Disney (7 m.) ..... Jan. 20
64116 Rescue Dog—Disney ..... Not set
64117 Straight Shooter—Disney ..... Not set
(*End of 1945-46 Season*)

Beginning of 1946-47 Season

74201 Flicker Flashbacks No. 1 (9 m.) ..... Sept. 13
74301 Skating Lady—Sportscope (9 m.) ..... Sept. 20
74302 Hail Notre Dame—Sportscope (8 m.) ..... Oct. 18
74202 Flicker Flashbacks No. 2 (9 m.) ..... Oct. 25
74303 Bowling Fever—Sportscope (8 m.) ..... Nov. 15
74203 Flicker Flashbacks No. 3 (8 m.) ..... Dec. 6
74304 Kentucky Basketeers—Sportscope (8 m.) .. Dec. 13
74305 College Climbers—Sportscope (8 m.) ..... Jan. 10
74204 Flicker Flashback No. 4 (10 m.) ..... Jan. 17

RKO—Two Reels

73503 Bandits and Ballots—Western Musical (reissue) (17 m.) ..... Nov. 15
73101 Beauty for Sale—This Is America (17 m.) .. Nov. 15
73201 Melody Time—Musical (18 m.) ..... Nov. 29
73504 Buckaroo Broadcast—Western Musical (reissue) (18 m.) ..... Dec. 20
73102 Germany Today—This is America (16 m.) . Dec. 13
73901 Football Highlights of 1946—Special (19½ m.) ..... Dec. 15
73103 A Nation is Born—This is Amer. (20 m.) .. Jan. 10
73202 Follow that Music—Musical (18 m.) ..... Jan. 31

Twentieth Century-Fox—One Reel

7351 Winter Holiday—Sports (8 m.).....Sept. 27
7505 The Snow Man—Terrytoon (7 m.).....Oct. 11
7253 Historic Capetown—Adventure (8 m.) .....Oct. 18
7506 The Housing Problem—Terrytoon (7 m.)...Oct. 25
7352 Summer Trails—Sports (8 m.) .....Nov. 8
7507 Crackpot King (Mighty Mouse—Terrytoon (7 min.) .....Nov. 15
7254 Girls and Gags—Adventure (8 m.) .....Nov. 22
7508 Uninvited Pests (Talking Magpies)—Terrytoon (7 min.) .....Nov. 28
7509 The Hep Cat (Mighty Mouse)—Terry. (7 m.) .....Dec. 6
7353 Playtimes Journey—Sports (8 m.) .....Dec. 13
7510 Beanstalk Jack—Terrytoon (7 m.) .....Dec. 20
7201 Fantasy of Siam—Adventure (8 m.).....Jan. 3
7511 Crying Wolf (Mighty Mouse)—Terrytoon (7 m.) .....Jan. 10
7901 Monkey-Tone News—Lew Lehr (9 m.).....Jan. 17
7512 McDougal's Rest Farm (Magpies)—Terrytoon (7 m.) .....Jan. 31
7302 Style of the Stars—Sports (10 m.).....Feb. 7
7513 Dead End Cats (Mighty Mouse)—Terrytoon (7 m.) .....Feb. 14
7514 Hoppy Go Lucky (Magpies)—Terrytoon (7 m.) .....Feb. 28
7202 Royalty of the Range—Adventure .....Mar. 7
7515 Mexican Baseball (Gandy Goose)—Terrytoon (7 m.) .....Mar. 14
7516 Alladin's Lamp (Mighty Mouse)—Terry....Mar. 28
7255 The Cape of Good Hope—Adventure.....Apr. 4
7517 Cat Trouble (Talking Magpies)—Terry....Apr. 11
7518 Sky is Falling (Mighty Mouse)—Terry....Apr. 25
7951 Fisherman's Nightmare—Lew Lehr (8 m.)..May 2
7519 The Intruder (Talking Magpies)—Terry....May 9

Twentieth Century-Fox—Two Reels

Vol. 13 No. 2—World Food Problem—March of Time (17 m.) .....Oct. 4
Vol. 13 No. 3—The Soviet's Neighbors—March of Time (18 m.).....Nov. 1
Vol. 13 No. 4—The American Cop—March of Time (18 m.) .....Nov. 29
Vol. 13 No. 5—Nobody's Children—March of Time (17 m.) .....Dec. 27
Vol. 13 No. 6—Germany—Handle with Care—March of Time (19 m.) .....Jan. 24

United Artists—One Reel

Toccata and Fugue—Musicolors (10 m.).....Oct. 15

Universal—One Reel

2381 A Bit of Blarney—Sing & Be Happy (10m.).Sept. 30
2391 Answer Man No. 1 (no title) (10 m.).....Oct. 21
2321 Fair Weather Fiends—Cartoon (7 m.).....Nov. 18
2322 Wacky Weed—Cartoon (7 m.).....Dec. 16
2361 Juvenile Jury No. 1 (11 m.).....Dec. 16
2392 Nature's Atom Bomb—Answer Man No. 2 (10 m.) .....Dec. 30
2382 The Singing Barbers—Sing & Be Happy.....Feb. 17
2333 Musical Moments—Cartune (8 m.).....Feb. 24
2341 Bear Facts—Variety Views (9 m.).....Feb. 24
2342 Pelican Pranks—Variety Views (9 m.).....Feb. 24
2393 The Jungle Gangster—Answer Man No. 3 (9 m.) .....Mar. 3
2343 Wild West Chimp—Variety Views.....Mar. 17

Universal—Two Reels

2301 Frontier Frolic—Musical (15 m.).....Oct. 9
2302 Champagne Music—Musical (15 m.).....Nov. 20
2303 Tumbleweed Tempos—Musical (15 m.)....Dec. 4
2304 Moonlight Melodies—Musical (15 m.).....Dec. 18
2305 Tex Beneke & Glen Miller Orch.—Musical (15 m.) .....Mar. 26
2306 Melody Maestro—Musical (15 m.).....Apr. 2

Vitaphone—One Reel

1945-46

2724 Big Snooze—Bugs Bunny (7 m.).....Oct. 5
2709 Mousemerized Cat—Merrie Melody (7 m.)..Oct. 19
2710 Mouse Menace—Merrie Mel. (7 m.) .....Nov. 2
2725 Rhapsody Rabbit—Bugs Bunny (7 m.) ....Nov. 9
2711 Roughly Squeaking—Merrie Mel. (7 m.)...Nov. 23
2712 One Meat Brawl—Merrie Mel. (7 m.).....Jan. 18
2713 Goofy Gophers—Merrie Mel. (7 m.).....Jan. 25
2714 Gay Anties—Merrie Mel. (7 m.) .....Feb. 15

(More to Come)

Beginning of 1946-47 Season

3501 King of the Everglades—Sports (10 m.)....Sept. 14
3301 Fox Pop—Blue Ribbon Cartoon (7 m.)....Sept. 28
3402 So You Want to Play the Horses—Joe McDoakes (10 m.).....Oct. 5
3601 Dezi Arnaz & Band—Melody Master (10 m.).Oct. 12
3302 Wackie Worm—Blue Ribbon Cartoon (7m.).Oct. 12
3801 Star Spangled City—Adventure (10 m.)...Oct. 19
3502 Lazy Hunter—Sports (10 m.).....Oct. 26
3303 You're an Education—B. R. Cartoon (7 m.).Oct. 26
3802 Rubber River—Adventure (10 m.).....Nov. 30
3401 So You Want to Keep Your Hair—Joe McDoakes (10 min.) .....Dec. 7
3602 Melody of Youth—Melody Master (10 m.)..Dec. 14
3403 So You Think You're a Nervous Wreck—Joe McDoakes (10 min.) .....Dec. 28
3505 Let's Go Swimming—Sports (10 m.).....Jan. 4
3503 Battle of Champs—Sports (10 m.).....Jan. 18
3603 Big Time Revue—Melody Master (10 m.)...Jan. 25
3304 Have You Got Any Castles—Blue Ribbon Cartoon (7 min.) .....Feb. 1
3604 Stan Kenton & Orch.—Mel. Mas. (10 m.)...Feb. 22
3305 Pigs Is Pigs—Cartoon (7 m.) .....Feb. 22
3504 American Sports Album—Sports (10 m.)...Not set

Vitaphone—Two Reels

3101 O. K. For Sound—Featurette (20 m.).....Sept. 7
3001 Cinderella's Feller'—Special (20 m.).....Sept. 21
3102 Minstrel Days—Featurette (20 m.).....Nov. 30
3002 The Last Bomb—Special (20 m.).....Nov. 2
3103 Alice in Movieland—Featurette (20 m.).....Dec. 21
3003 A Boy and His Dog—Special (20 m.).....Not set
3104 Dog in the Orchard—Featurette (20 m.).....Jan. 11
3105 Keystone Hotel—Featurette (20 m.) .....Feb. 8

NEWSWEEKLY NEW YORK RELEASE DATES

Pathe News

75254 Sat. (E) ...Feb. 22
75155 Wed. (O) ..Feb. 26
75256 Sat. (E) ...Mar. 1
75157 Wed. (O)..Mar. 5
75258 Sat. (E) ..Mar. 8
75159 Wed. (O)..Mar. 12
75260 Sat. (E) ..Mar. 15
75161 Wed. (O)..Mar. 19
75262 Sat. (E) ...Mar. 22
75163 Wed. (O)..Mar. 26
75264 Sat. (E) ...Mar. 29
75165 Wed. (O)..Apr. 2
75266 Sat. (E) ...Apr. 5
75167 Wed. (O)..Apr. 9

Paramount News

51 Sunday (O) ...Feb. 23
52 Thurs. (E) ....Feb. 27
53 Sunday (O) ..Mar. 2
54 Thurs. (E) ....Mar. 6
55 Sunday (O) ...Mar. 9
56 Thurs. (E) ...Mar. 13
57 Sunday (O) ..Mar. 16
58 Thurs. (E) ...Mar. 20
59 Sunday (O) ...Mar. 23
60 Thurs. (E) ...Mar. 27
61 Sunday (O) ...Mar. 30
62 Thurs. (E) ....Apr. 3
63 Sunday (O) ...Apr. 6
64 Thurs. (E) ....Apr. 10

Fox Movietone

51 Tues. (O) .....Feb. 25
52 Thurs. (E) ....Feb. 27
53 Tues. (O) ....Mar. 4
54 Thurs. (E) ....Mar. 6
55 Tues. (O) ....Mar. 11
56 Thurs. (E) ....Mar. 13
57 Tues. (O) ....Mar. 18
58 Thurs. (E) ...Mar. 20
59 Tues. (O) ....Mar. 25
60 Thurs. (E) ....Mar. 27
61 Tues. (O) ....Apr. 1
62 Thurs. (E) ....Apr. 3
63 Tues. (O) ....Apr. 8

Universal

15 Tues. (O) ....Feb. 25
16 Thurs. (E) ....Feb. 27
17 Tues. (O) ....Mar. 4
18 Thurs. (E) ....Mar. 6
19 Tues. (O) ....Mar. 11
20 Thurs. (E) Mar.13
21 Tues. (O) ....Mar. 18
22 Thurs. (E) ....Mar. 20
23 Tues. (O) ....Mar. 25
24 Thurs. (E) ....Mar. 27
25 Tues. (O) ....Apr. 1
26 Thurs. (E) ....Apr. 3
27 Tues. (O) ....Apr. 8

News of the Day

249 Tues. (O) ...Feb. 25
250 Thurs. (E) ...Feb. 27
251 Tues. (O) ...Mar. 4
252 Thurs. (E) ...Mar. 6
253 Tues. (O) ...Mar. 11
254 Thurs. (E) ..Mar. 13
255 Tues. (O) ...Mar. 18
256 Thurs. (E) ...Mar. 20
257 Tues. (O) ...Mar. 25
258 Thurs. (E) ...Mar. 27
259 Tues. (O) ...Apr. 1
260 Thurs. (E) ...Apr. 3
261 Tues. (O) ...Apr. 8

All American News

226 Friday .....Feb. 21
227 Friday .....Feb. 28
228 Friday .....Mar. 7
229 Friday .....Mar. 14
230 Friday .....Mar. 21
231 Friday .....Mar. 28
232 Friday .....Apr. 4
233 Friday .....Apr. 11

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GOVERNMENT APPEAL DEMANDS TOTAL DIVORCEMENT

Holding firm to its belief that total divorcement is the only effective remedy by which the monopoly power of the major defendants can be ended, the Government, on Friday, February 21, filed an appeal to the U. S. Supreme Court in which it attacked virtually every provision of the Statutory Court's final decree in the New York anti-trust case.

Maintaining that the relief rendered by the lower court is inadequate, and that competitive bidding would "harm the independent producers, distributors and exhibitors more than it would harm the major defendants," the Government declared that "the basic issue of this appeal is one of judicial power rather than the mere exercise of judicial discretion." It added that, "if the District Court is right in its assumption that the untried and unenforceable bidding relief is an adequate substitution for the traditional divestiture relief and complete prohibition of future agreements among the guilty defendants, traditionally applied in situations of this character, then a proceeding under Section 4 of the Sherman Act has become an instrument for protecting the established monopoly from either effective judicial or legislative correction."

In its appeal, the Department of Justice contends that the Statutory Court, in its final judgment, erred on the following twenty-five major points:

1. In concluding that the relief granted was adequate to prevent the guilty defendants from unreasonably restraining competition in the motion picture business in the future.

2. In concluding that the major defendants had not actually achieved a monopoly in exhibition, either singly or collectively.

3. In not concluding that the defendants had actually achieved a collective monopoly of distribution.

4. In failing to prohibit the guilty defendants from making clearance agreements in the future.

5. In failing to prohibit the continued use by the major defendants of each other's theatres as exhibition outlets for each other's films.

6. In failing to order ultimate divorcement of the distribution and production businesses of the major defendants from their theatre operations.

7. In failing to require the major defendants to divest themselves of all their theatre holdings.

8. In failing to prohibit absolutely any future acquisition of the theatre interests by the major defendants.

9. In failing to prohibit the major defendants from continuing to exhibit their own films in their own theatres upon terms which discriminate against their competitors.

10. In decreeing competitive bidding as appropriate relief in situations where the defendants' theatres were in competition with independent theatres.

11. In failing to require that all competitive bids be stated in terms of flat rentals.

12. In concluding that none of the defendants had attempted to monopolize or conspired to monopolize or restrain trade in the business of producing motion pictures.

13. In concluding that the factor of print cost would confine exhibition to high-priced theatres unless a system of successive runs protected by clearance is employed.

14. In concluding that a grant of clearance, when not accompanied by a fixing of admission prices or by an undue extension as to area or duration affords a fair protection to the licensee without unreasonably interfering with the public interest.

15. In concluding that the fixing of clearance in license contracts or by other agreements is essential to the reasonable conduct of the motion picture business.

16. In concluding that competition can be introduced into the present system of fixing admission prices, clearances, and runs by requiring a defendant-distributor, when licensing its features, to grant the license for each run at a reasonable clearance (if clearance is involved) to the highest bidder.

17. In concluding that the percentage of features on the market which any of the five major defendants might play in its own theatres would be so small as in no wise to approximate a monopoly in film exhibition.

18. In concluding that the competitive bidding decreed by it would make it impossible for the defendants to discriminate unreasonably in favor of circuit theatres and against independents.

19. In concluding that a defendant's interest of five per cent or less or a theatre investment in which others are also interested is *de minimis* and only to be treated as an inconsequental investment in exhibition.

20. In concluding that the defendants' theatre holdings are not large enough to permit them, individually or collectively, to have a monopoly of exhibition.

21. In concluding that there was or would be under its decree adequate competition between theatres operated by the major defendants in any city.

22. In concluding that certain theatres which had used the product of more than one distributor in the past could not operate on the product of one distributor in the future.

23. In concluding that the illegalities and restraints found to exist in the industry did not lie in or result from the ownership of theatres by the major defendants.

24. In concluding that total theatre divestiture would be injurious to the corporations concerned and would be damaging to the public.

25. In concluding that such divestiture would not remedy the illegal practices found by it which had unreasonably restrained competition in the industry.

The Solicitor General of the United States joined the Department of Justice in its appeal by filing a commentary, which, among other things, charges that the final decree does nothing to disturb the continuance of the defendants' control of first-run exhibition "because the opinion did not find it to be unlawful, despite the fact that it had been acquired and maintained by unlawful means." The brief adds that, "in the light of recent decisions, the court's failure to find any actual monopolization of exhibition seems inexplicable. The areas of commerce embraced by the defendants' theatre operations were sufficiently large to be the

(*Continued on last page*)

"Odd Man Out" with James Mason

(*Universal-International, no release date set; time, 113 min.*)

A powerful British-made melodrama. It draws comparison with "The Informer" and, like that picture, is an artistic triumph and will probably be hailed as such by the critics. As entertainment, however, it is more suited to the classes than to the masses because of its unrelieved somber quality, its tragic overtones, and its depiction of human suffering, as well as the fact that it concentrates more on character studies than on the main theme—a manhunt. Almost devoid of comedy, the story, which takes place from 4 P. M. to midnight in a Northern Ireland city, revolves around a police hunt for James Mason, idealistic leader of an illegal political organization, who, to secure funds to carry on his work, engineers a payroll robbery in which he accidentally kills the cashier. Though seriously wounded, he makes a getaway and from then on becomes the subject of a merciless hunt by the police, who mobilize every available man to track him down. The events surrounding the robbery, the getaway, and his efforts to evade capture, are crammed full of exciting thrills and heart-rendering drama. There are some situations that will stir the emotions deeply, particularly those in which Mason, physically helpless and growing weaker steadily from the loss of blood, stumbles through the city's back-streets and dark alleys, pounded by a heavy rain that turns to snow, befriended by some people and spurned by others, who recognize him but dare not turn him over to the police lest they suffer reprisals from his organization. But the most tense and touching sequence comes in the closing reel, where Mason, finally found by the girl who loved him, painfully accompanies her to the docks to catch a waiting boat only to be cornered by the police before they can make their escape. Rather than have him taken, she deliberately fires at the police and invites a fussilade of bullets, which end both their lives. Carol Reed, who produced and directed the picture, has endowed it with magnificent directorial touches that lend stark reality to the proceedings. His brilliant direction gets the most out of the extremely competent cast, whose rich characterizations are so natural that one remembers them long after leaving the theatre. The production values are excellent. James Mason, who gives an outstanding performance, is the only member of the cast known to American audiences; his popularity should be of considerable help in selling the film.

R. C. Sheriff and R. L. Green wrote the screen play based on a novel by F. J. Green. It is a Two Cities production. The cast includes Kathleen Ryan, Robert Newton, Robert Beatty and many others, most of whom are Irish players connected with the Abbey Playhouse. Adult entertainment.

"I Cover Big Town" with Philip Reed and Hillary Brooke

(*Paramount, no release date set; time, 63 min.*)

This second of the "Big Town" series of newspaper melodramas should serve nicely as a supporting feature on a double bill. Featuring the same players in the principal roles, this time the story revolves around Hillary Brooke's adventures when she talks her managing editor into assigning her to the police beat. Her involvement in a murder case and the aid she renders to the police in solving it unfolds with considerable excitement and with amusing touches of comedy. There is nothing startling about the story, but it is told in an interesting manner and is acted competently by the cast:—

When Louis Jean Heydt, a murderer, escapes before the police can close in on him, Philip Reed, managing editor of the *Illustrated Press*, sets out on a campaign to oust Police Chief Robert Shayne from office. Hillary, having faith in Shayne, asks Reed to assign her to the police beat. She soon ingratiates herself with Shayne by uncovering information that leads to Heydt's arrest, and later, while answering a police call, discovers a body in the garage of a prominent architect, Frank Wilcox, whose wife, Mona Barrie, had once been married to the dead man. Discovering that the couple had plane reservations to leave the country, the police place them under arrest. Hillary, investigating the case, questions Leonard Penn, Wilcox's partner, and learns that Wilcox had cleaned out the firm's assets. Meanwhile Heydt, who had Wilcox for a cellmate, engineers a prison break, and forces Wilcox to accompany him and to use his office as a hideout. When Heydt drops off into a deep sleep, Wilcox communicates with Hillary, who, unlike Robert Lowery, a rival reporter, had been sympathetic to him. From information given to her by Wilcox, Hillary, aided by Reed, discovers that the dead man had been trying to blackmail him, and that Penn, aware of the situation, killed the man himself as part of a plan to abscond with the firm's money. She lures Penn to the office, where, confronted by Wilcox, he draws a gun to escape. Shayne, who had come to the office at Hillary's suggestion, disarms Penn just as Heydt awakens and makes a dash for freedom. Risking his life, Shayne shoots him down. Convinced of Shayne's bravery, Reed assures him of full support.

Whitman Chambers wrote the original screenplay, and William Thomas directed it. It is a Pine-Thomas production. The cast includes Vince Barnett and others.

Unobjectionable morally.

"The Devil Thumbs a Ride" with Lawrence Tierney and Nan Leslie

(*RKO, no release date set; time, 62 min.*)

For exhibitors who cater to audiences that enjoy gangster-type melodramas, this is a fair program entertainment. Revolving around a hunted killer who inveigles three unsuspecting people into helping him elude a police dragnet, the story, though not unusual, is engrossing and fast-moving, has considerable suspense, and builds up to high moments of excitement. Lawrence Tierney, who has made a specialty of tough-guy characterizations, handles the role of the killer in expert fashion, putting into it all the venom he can muster. The closing scenes, where his capture is effected, are highly exciting. It is by no means a pleasant entertainment:—

Immediately after killing a man in a hold-up, Tierney hitch-hikes a ride with Ted North, a traveling salesman. When North stops at a gasoline station, Tierney notices Nan Leslie and Betty Lawford waiting for a bus and invites them to join the ride. As the car leaves the station, the police broadcast a description of the killer, and the station attendant, Glenn Vernon, recognizes that it fitted Tierney and notifies the authorities. Detective Harry Shannon sets out after the fugitive, warning the police of other cities to block all roads. Meanwhile Tierney, having maneuvered his way into the driver's seat, forces a pursuing motorcycle cop into a ditch and drives on. When North remonstrates, Tierney tells him a touching story of how he had once served time in a reformatory and feared that an arrest now would railroad him to jail. North agrees to help him by stopping at the deserted beach home of a friend until the hunt died down. Once there, Tierney quickly cuts the telephone wires and disables North's car to stop him from communicating with the police. Nan, however, learns from a radio broadcast that Tierney was a killer. She sneaks out to inform the police but Tierney follows her and kills her. He tries to convince North that Nan had committed suicide, but North, by this time aware of the truth, sends a watchman for the police. Through further trickery Tierney tries to dispose of North, but the timely arrival of Detective Shannon saves the young man's life and brings the murderer to justice.

Unobjectionable morally.

"Danger Street" with Jane Withers and Robert Lowery

(*Paramount, no release date set; time, 66 min.*)

A mediocre program comedy-melodrama. Although everyone in the cast tries to make something of his or her role they are helpless, hampered by a story that is not only unconvincing and confusing but frequently inane. There is no human interest, and no one does anything to awaken sympathy. The plot, which revolves around the escapades of two photographer-reporters on a picture magazine, has a murder-mystery angle, but the proceedings are so contrived and bewildering that one loses interest in the solution. The comedy, on the whole, is too forced to be amusing:—

Disturbed over the steady losses of his picture magazine, Paul Harvey decides to sell it for $25,000. Robert Lowery, the editor, and Jane Withers, his photonews reporter, blame Harvey for the magazine's deficit and offer to buy it themselves. Harvey agrees. Jane and Lowery call the staff together and raise the money on a cooperative basis, with Harvey's bookkeeper contributing a huge sum, which he later reveals came from Harvey's personal account. To keep the bookkeeper out of trouble, Jane and Lowery set out to obtain photos of Elaine Riley, a young society queen, who had never been photographed; a rival editor had offered to buy the photos, promising them enough money to cover the amount stolen from Harvey. By posing as a maid and butler, Jane and Lowery manage to obtain the photos, including one of Elaine's fiance, a fortune hunter, kissing the wife of another man. The sale of the photo results in the murder of the rival editor in order to stop its publication.

Determined to find the murderer, Jane and Lowery soon become involved with numerous suspects, as well as in a second murder, and their bungling efforts to find the killer result in Lowery becoming the chief suspect. By a clever ruse, however, Jane succeeds in trapping the culprit, Elaine's guardian. Devoting his next issue to a picture story of the murders, Lowery turns the magazine into such a huge success that Harvey pays him $25,000 for a half interest.

Winston Miller and Kae Salkow wrote the story and collaborated on the screen play with Maxwell Shane. It is a Pine-Thomas production directed by Lew Landers.

Unobjectionable morally.

"Ramrod" with Joel McCrea and Veronica Lake

(*United Artists, May 2; time, 94 min.*)

Based on Luke Short's widely-read *Saturday Evening Post* novel of the same name, this is a topnotch "big-scale" Western, the sort that should satisfy not only the avid followers of this type of film but also others, for it differs from the usual pattern both in story and in treatment. The popularity of the stars should, of course, be a telling factor at the box-office. Revolving around an even-tempered cowboy who supports a young woman's campaign to break the hold that her father and rejected suitor had on the cattle country, only to discover that she herself was a deceptive, ruthless woman motivated by greed, the story is developed in a believable and intelligent manner. Some of the situations are thrill-packed, and there are others that appeal to the emotions of sympathy. Joel McCrea makes a fearless hero, and there is plenty of shooting and fighting before he vanquishes the lawless element. His romance with Arlene Whelan is appealing. As the predatory heroine, Veronica Lake's role is unsympathetic; but she, as well as the others in the cast, performs well. The magnificent outdoor scenery adds to one's enjoyment of the picture:—

Left with a ranch when her fiance, a sheep-raiser, is run out of town by Preston Foster, who controlled the cattle country with the acquiescence of her rancher-father (Charles Ruggles), Veronica determines to defy them by moving in on the free grazing land. She hires Joel McCrea as her foreman, who rounds up cowboy friends, including Don DeFore, a gay but reckless fellow, to help him. Opposing Veronica's entrance into the cattle-raising field, despite his love for her, Foster resorts to brutal tactics to drive her out. McCrea, however, holds his men in check, insisting that their retaliatory measures be within the law. To prod McCrea into action, Veronica secretly arranges to stampede her own cattle, putting the blame on Foster. McCrea files a complaint with Donald Crisp, the sheriff, who is slain by one of Foster's henchmen when he tries to arrest Foster. Aroused, McCrea kills the man responsible for Crisp's death and, wounded himself, is compelled to hide out from Foster and his gang. Veronica, by this time in love with McCrea, trails him to the hideout and is in turn followed by Foster's men. Quick thinking on the part of DeFore enables McCrea to escape but costs DeFore his life at the hands of Foster. Upon learning of DeFore's death, McCrea learns also that Veronica's trickery had set off the series of killings. He meets Foster in a showdown battle and, after killing him, denounces Veronica for her chicanery, leaving her for the arms of Arlene Whelan, a seamstress, who had long been in love with him.

Jack Moffitt, Graham Baker and Cecile Kramer wrote the screen play, Harry Sherman produced it, and Andre de Toth directed it. The cast includes Lloyd Bridges, Nestor Paiva, Ray Teal and others. Unobjectionable morally.

"The Fabulous Dorseys" with Tommy and Jimmy Dorsey and Janet Blair

(*United Artists, Feb. 21; time, 90 min.*)

Supposedly biographical of the careers of Jimmy and Tommy Dorsey, this shapes up as a fairly entertaining comedy-drama, with its principal appeal directed to those who enjoy popular music. The opening part of the picture, which depicts the brothers as youngsters studying music in a small mining town, is rather long drawn out and could stand some judicious cutting, but it picks up speed as it goes along. Most of the action centers around the brothers' dislike of one another and their ultimate separation after attaining a joint success. There is some human interest in the efforts of their parents to bring them together after each wins success with his own band. It is not much of a story, but it serves well enough as a framework for the tuneful music played by both Dorsey bands, with one sequence featuring Paul Whiteman and his orchestra. As added attractions, particularly for the younger set, several musical sequences feature specialties by Charlie Barnet, Henry Busse, Ziggy Elman, Bob Eberle, Helen O'Connell and Art Tatum. Janet Blair, who furnishes the romantic interest with William Lundigan, sings several songs pleasantly. The Dorsey brothers, who portray themselves, do fairly well.

Opening in a small Pennsylvania town, the action depicts how Tommy and Jimmy, much to their disgust, were taught to play the trombone and saxaphone by their father (Arthur Shields), a struggling coal miner who taught music on the side. Both boys constantly haggle over the manner in which the music should be played, but stern warnings from their father and mother (Sara Allgood) keep them in line. Grown to young men, they form their own band but have little luck trouping around on one-night stands. Broke, they obtain jobs with Paul Whiteman's orchestra, and, in the course of events, reorganize their band, obtain several bookings, and soon win fame. They continuing feuding over the way the music should be played but are kept together by the tactful intervention of Janet Blair, a childhood friend, who had become their vocalist. The feud, however, becomes intolerable. They separate, each forming his own band and each achieving world-wide acclaim. Their parents' efforts to bring them together fail until their father, on his death bed, pleads with them to reconcile. To carry out his dying wish, the boys agree to play together at a charity affair sponsored by Whiteman, who in turn had agreed to introduce a concerto written by William Lundigan, a pianist, with whom Janet was in love. It all ends with the Dorseys playing the concerto, while their mother, Janet and Lundigan beam at them from the audience.

Richard English, Art Arthur and Curtis Kenyon wrote the original screen play, Charles R. Rogers produced it, and Alfred E. Green directed it. Unobjectionable morally.

"The Private Affairs of Bel Ami" with George Sanders, Angela Lansbury and Ann Dvorak

(*United Artists, March 7; time, 112 min.*)

This period drama, which is based on Guy de Maupassant's novel, can boast of excellent performances by the entire cast, and a fine production, but it is not entertainment insofar as the masses are concerned; its appeal will be directed mainly to class audiences in metropolitan centers. Its story about an unprincipled scoundrel who shamelessly uses women to amass wealth and political power is not only sordid and unpleasant, but it has been directed with a heavy hand and is slow-moving. It is an excessively "talky" picture, and the subtleties of the dialogue may prove to be a treat to intellectuals who enjoy intelligent conversation, but a good part of what is said will go over the heads of most picture-goers. The producers have taken out most of the sex situations in the novel, and the affairs between the "hero" and the five women he conquers have been handled with delicacy, although plainly suggested. No sympathy is felt for any of the scoundrel's victims, first, because each is unscrupulous and conniving, and secondly, because it is unpleasurable to see women groveling before a man. There is practically no comedy to relieve the heavy atmosphere. The action takes place in the Paris of 1880:—

Learning that his friend, George Sanders, was penniless, John Carradine, a successful journalist, suggests that he try his hand at journalism and persuades his publisher, Hugo Haas, to give him a trial. Sanders retains his job by arranging with Ann Dvorak, Carradine's wife, to write his articles, and several months later marries Ann after Carradine becomes ill and dies. He decides to further his ambitions by using women as stepping stones. He carries on an affair with Angela Lansbury, a beautiful divorcee, and later discards her to become the lover of the wife (Katherine Emery) of his publisher, whose fortune he coveted. Still later he tricks Ann into divorcing him, discards Katherine, and encourages the puppy love of Susan Douglas, Katherine's 16-year-old daughter. In order to marry Susan, he assumes the title of a noble French family, believed to be extinct, a title that would be recognized officially if no heir claimed it within one year. Furious over Sander's machinations, Susan's mother locates Richard Fraser, a legitimate heir to the title, who arrives in Paris too late to stop Sanders from acquiring it. Fraser challenges him to a duel. Both men find their mark, killing one another.

Albert Lewin wrote the screen play and directed it, and David L. Loew produced it. The cast includes Frances Dee, Marie Wilson, Albert Basserman, Warren William and others. Adult entertainment.

subject of monopolization, even though the defendants might not be regarded as having ever intended to secure a nationwide monopoly of exhibition."

"We submit," continues the brief, "that the district court's assumption is untenable and that reversal of its decision by this court is required not only to secure adequate relief in this case but to maintain the validity of the equity suit as a mechanism of Sherman act enforcement."

The Government's appeal papers cite the Schine and Crescent decisions, as well as the American Tobacco Company decision, in support of its contentions.

Lack of space prevents a more detailed account of the Government's appeal, but suffice it to say that the Department of Justice is going the limit to secure relief that will rid the industry of every last vestige of monopoly. In independent exhibition circles, the reaction to the Government's appeal is one of satisfaction.

* * *

As we go to press, word comes that the "Big Five"—Paramount, RKO, Warners, MGM and 20th Century-Fox have filed a joint appeal. Last week, Universal and United Artists filed appeals. Columbia filed its appeal two weeks ago. A summary of these appeals will appear in next week's issue.

"Code of the West" with James Warren

(*RKO, no release date set; time, 57 min.*)

This should get by as a program filler wherever Westerns are liked. Although it offers nothing unusual in the way of either story or treatment, it manages to keep a fairly tight hold on one's interest throughout. The plot is well put together, and the action offers enough suspense and is sufficiently brisk to satisfy the lovers of melodramatic action. The direction and performance are adequate:—

After saving Debra Alden, her father, Harry Harvey, and her brother, Robert Clarke, from the hands of stagecoach bandits, James Warren and his pal, John Laurenz, learn that Harvey, a banker, had come to the Arizona Strip to open a respectable bank, a project that was not to the liking of Raymond Burr, gambler and town boss of Ryson, who had been lending money to the settlers at ruinous rates of interest. Burr had learned that a railroad was to be built across the area, and he was endeavoring to acquire as much property as possible, usually by foul means. He ingratiates himself with Debra and her family and starts out on a campaign to drive Warren and Laurenz from the area by representing them to be outlaws. Warren, however, soon convinces Debra of Burr's true character, and induces her father to open his bank and lend money at fair rates of interest. Burr retaliates by starting a campaign of terror, plundering and burning ranches in an effort to drive the settlers from the land. But Warren, backed by the banker and the settlers, eventually brings the villains to justice and, in the process, wins Debra's love.

Norman Houston wrote the screen play based on a novel by Zane Grey. Herman Schlom produced it, and William Blake directed it. The cast includes Steve Brodie, Rita Lynn and others.

Unobjectionable morally.

"Jungle Flight" with Robert Lowery and Ann Savage

(*Paramount, no release date set; time, 67 min.*)

This is a typical Pine-Thomas program melodrama—weak in story values but with sufficient melodramatic action to make it an acceptable supporting feature in secondary theatres. The plot, which revolves around the adventures of an American air-freight pilot in a Latin country, is quite obvious and one is able to foresee the outcome, but, because of the dangers encountered by the hero, one is held in fair suspense. The aerial photography is particularly interesting:

Engaged to fly equipment and supplies for a mine in a Latin country, Robert Lowery and Robert Kent save their money in order to open up a commercial line of their own in Texas. Kent, seeking to regain money Lowery had lost gambling, overworks himself and dies in an air crash. Feeling responsible for his pal's death, Lowery gives up his good times and settles down to business so that he could earn enough money to help support Kent's widow and child in Texas. Meanwhile he meets and falls in love with Ann Savage, a singer, who was having difficulties with her former husband, a released convict. Ann to escape from Fowley, persuades Lowery to fly her to the mine, where she gains employment as a cook. Lowery, however, was unaware of her troubles with Fowley. In the course of events, Fowley traces Ann to the mine, only to be traced there himself by native police, who sought him on a charge of robbery and murder. To avenge himself on Ann, Fowley makes it appear as if she was implicated in the crime and had used Lowery to find a hideout. His false story brings about her arrest, too. As the police fly them back to jail in a small plane. Fowley gains the upper hand and forces the pilot to head for the border. The pilot, however, is unable to overcome the dangerous mountain peaks and is forced to make a crash landing. Lowery goes to the rescue and saves the group, but Fowley attempts to kill him. Ann, to save Lowery, is compelled to shoot Fowley dead. The incident leaves the way clear for her future happiness with Lowery.

Whitman Chambers wrote the screen play from a story by David Lang, and Peter Stewart directed it. William Pine and William Thomas produced it. The cast includes Barton MacLane and others.

Unobjectionable morally.

"Beat the Band" with Frances Langford, Philip Terry and Ralph Edwards

(*RKO, no release date set; time, 67 min.*)

Just program entertainment. The plot is thin and serves as a framework for the rendition of several popular tunes by Frances Langford, as well as a specialty "drum" number by Gene Krupa, whose orchestra furnishes the music. Its appeal, therefore, will be directed mainly to those who enjoy that type of music. The story, which is really sufficient for a two-reeler and has been stretched to feature length, offers little to hold one's attention. Here and there the comedy is amusing, but for the most part it is forced:—

Returning to civilian life after service overseas, bandleader Philip Terry learns that Ralph Edwards, his manager, and Andrew Tombes, his father, a voice teacher, had squandered his money by betting on the horses, and that the members of his band were ready to quit because they had not been paid. Meanwhile Tombes receives a letter from an old pupil enclosing a $3,000 check to train her daughter, Frances Langford, to become an operatic singer. Edwards concocts a scheme by which the money could be used to finance the band, but Tombes refuses to have anything to do with the deal and leaves town. Edwards then persuades Terry to pose as the "professor" and to give Frances singing lessons. And to complete the ruse, he induces his own wife, June Clayworth, to pose as Terry's wife and to act as chaperone to Frances. The ruse deceives Frances for a time, despite numerous complications that arise as a result of Terry and June posing as a married couple, but she eventually learns the truth and takes steps to recover her mother's money. Her actions nearly result in the band's failure, but when she discovers that Terry, with whom she had fallen in love, was not to blame, she decides to help him. She joins the band as its vocalist, helps them to attain success, and ends up in Terry's arms.

Lawrence Kimble wrote the screen play based on a musical stage play by George Abbott. Michel Kraike produced it, and John H. Auer directed it. The cast includes Donald MacBride, Grady Sutton and others.

Unobjectionable morally.

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DIFFERENT APPEALS CALL FOR SUPREME COURT TO RULE ON ALL FEATURES OF THE DECREE

As reported in last week's issue, the "Big Five"—Paramount, Warners, RKO, MGM and 20th Century-Fox filed a joint appeal to the Supreme Court from the Statutory Court's opinion and decree in the New York anti-trust suit.

In a summary of "substantial questions," the joint appeal attacks the decree on the following four main points:

1. That the Statutory Court, in terminating the industry arbitration system established under the Consent Decree, was in error in holding that it lacked the power to continue the system.

2. That the injunction against admission price-fixing deprives the defendants of their rights under the copyright laws and common law to protect their interests by contracts, and that, in the case of expensive features, where it is necessary to "roadshow" the production at a specified admission price, the injunction will serve to prevent the future production of such costly pictures and will thus deprive the public of the entertainment values of the exceptional motion picture.

3. That the injunction prohibiting the defendants from continuing to own theatres jointly with independent exhibitors, unless that interest be more than 95% or less than 5%, is not justified since it did not result from the trial of any issue tendered by the Government or contested during the hearings.

4. That the injunction against further theatre expansion, except for the limited purpose of acquiring a co-owner's interest in a theatre, "stands as a barrier to healthy growth on a competitive basis," and is "far more restrictive" than the decree directed by the Supreme Court in the Crescent Case.

The joint appeal was supplemented by two sets of Assignment of Errors, with RKO, Warners, MGM and 20th Century-Fox filing one set, which listed 39 errors, and with Paramount filing the other set, which noted 47 errors. Paramount's separate Assignment of Errors is substantially the same as those of the other four majors, and in addition it claims that the Statutory Court erred in (1) banning block-booking; (2) decreeing that a 20% cancellation privilege be granted to exhibitors on features not tradeshown prior to the granting of a license; and (3) in decreeing that pictures must be sold in accordance with the method described in the decree's competitive bidding provisions. It is to be noted that, of the "Big Five," Paramount alone appealed from the system of single sales and competitive bidding.

Universal and United Artists have filed separate appeals in which both ask for complete reversal of all terms of the decree that applies to them. Hence, their appeals exclude only those provisions that relate to theatre operations. Columbia, the first of the "Little Three" to file an appeal, seeks reversal of the competitive bidding provisions and of the injunction against block-booking.

* * *

As mentioned in last week's issue, the Government's appeal from the decree is so thorough and covers so many salient points that the reaction in independent circles is one of satisfaction. According to Abram F. Myers, general counsel of Allied States Association, the Government's appeal fully vindicates Allied's long-standing principles. The readers of this paper will be interested in what Mr. Myers had to say, in part, in a recent organizational bulletin:

"The Government has filed its appeal from the decree of the statutory court in the anti-trust suit against the major companies.

"The comprehensive appeal papers appear to include all points which the Government could consistently raise in the Supreme Court. . . .

"Unless unforeseen delays are encountered, this case and the cases involving the Schine and Griffith Circuits will be reached for argument next fall and should be finally decided early in 1948. The respective rights of sellers and buyers of films, and of the different classes of exhibitors, will then have been settled to the extent that the Supreme Court is prepared to settle them.

"Without attempting at this time to speculate on how the Court will decide the issues submitted to it, it may be said that such decision—whatever it may be—will roll back the clouds of uncertainty and clear the way for a brighter era. The producer-distributors have long been skating on thin legal ice. By this time next year they will have a firm footing or else they will be in an icy bath. It won't be one of the statutory court's immunity baths; it will wash their sins away.

"Seven of the Government's 25 assignments of error are directed against the statutory court's findings that defendants do not have a monopoly of exhibition, and the court's conclusion that the restraints found to exist do not result from defendants' operation of theatres. Six are directed against the court's failure to grant 'the traditional remedy' of divorcement.

"That issue is dished up in so many ways that the high court cannot fairly escape making a clean-cut decision, one way or the other.

"Three of the assignments go to the failure of the court to grant the Government's demand for a ban on cross-licensing among the theatre-operating defendants. Actually these assignments go deeper than that and challenge the lower court's conclusions as to the propriety of allowing a defendant to show its own pictures in its own theatres.

"The Government does not appeal directly from the provisions for competitive bidding, but snipes at it from so many angles as to leave it thoroughly discredited.

"The assignments include the point that competitive bidding cannot be fair or appropriate where defendants' theatres are in competition with independent theatres. They also include the C.I.E.A.-Allied point that all bids, to be comparable, should be on a flat rental basis. And they attack the conclusion that competitive bidding will eliminate discrimination in favor of circuit theatres and against independent theatres. . . .

"Five assignments go to the lower court's conclusions and orders relating to clearance.

"These assignments are to the general effect that the court erred in failing to enjoin the defendants from making clearance agreements in the future. This doubtless will be clarified when the Government files its brief on final argument. For the time being we can only assume that the sole purpose of the Government is to eliminate the element of agreement in fixing clearance. It might be rationalized as follows: The

(*Continued on last page*)

"The Macomber Affair" with Gregory Peck and Joan Bennett

(*United Artists, March 21; time, 89 min.*)

This triangle drama, set against the melodramatic background of an African hunting trip, is an interesting but unpleasant adult entertainment. Adapted from Ernest Hemingway's "The Short Happy Life of Francis Macomber," the story is a rather sordid account of a married couple's hatred for one another.

Briefly, the story opens with the couple (Robert Preston and Joan Bennett) employing Gregory Peck, a renowned white hunter, to guide them on a hunting trip. Joan, strangely antagonistic towards her husband, finds her hatred heightened when he proves himself to be a coward during a lion hunt, an incident she uses to plainly show her disdain for him while becoming attentive to Peck. Infuriated by her innuendos about his manliness, and by her lack of restraint with Peck, Preston overcomes his fear of animals by bravely killing several wild buffalos. His sudden transformation amazes her. Meanwhile a wounded buffalo threatens to stampede the party, and Joan, ostensibly aiming her gun at the enraged animal, puts a bullet through Preston's head. Peck, in love with her, cannot make up his mind if it was deliberate murder and decides to report it as an accident. In a rather obscure finale, Joan explains to Peck why she hated her husband and admits that even she did not know if the killing was deliberate. It ends with Joan leaving Peck to stand trial, and with the spectator left to decide for himself whether she was guilty. It is an unsatisfactory ending.

No sympathy is felt for any of the main characters. The husband is shown as a snivelling weakling, who tries to cover up his ineptness by a display of arrogance and brutality; the wife is depicted as a completely immoral woman, who viciously enjoys infuriating her husband by taunting him about his cowardice and by openly carrying on an affair with the guide; and Peck, needless to say, is completely unsympathetic because of his acceptance of her attentions. Despite the story's unpleasantness, however, the picture has a fascinating quality mainly because of the good performances and of the expert way in which the thrilling hunting sequences have been combined with the plot, giving the action considerable excitement and suspense. The drawing power of the stars should be of considerable help at the box-office.

Casey Robinson and Seymour Bennett wrote the screen play, and Mr. Robinson co-produced it with Benedict Bogeaus. Zoltan Korda directed it. The cast includes Reginald Denny, Jean Gillie and others.

"The Guilt of Janet Ames" with Rosalind Russell and Melvyn Douglas

(*Columbia, no release date set; time, 81 min.*)

The one thing that can be said for this psychological drama is that it is decidedly different. As entertainment for the average picture-goer, however, its appeal is doubtful, for in striving to be different the story veers off into a series of fantastic dream episodes that are so ambiguous that one loses interest in the proceedings. The idea of the story is good, but the treatment misses fire. It revolves around an embittered widow (Rosalind Russell), whose husband had sacrificed his life on the battlefield to save five of his buddies. Brooding over his death, and wondering if any of the five were worthy of his sacrifice, she sets out to locate them. She becomes involved in a car accident and comes out of a coma uninjured but unable to walk, a victim of "hysteria paralysis." Melvyn Douglas, a broken-down journalist addicted to drink, who was one of the five men saved, visits her at the hospital and, after talking with her, concludes that, subconsciously, she did not want to meet the five men lest she find that one of them was worth her husband's life. To help her overcome her fixation, Douglas, using applied psychology, describes to her the lives of the men she was seeking, making it appear as if each one had been enabled to live a full fruitful life. It is when Douglas describes these men that the action dissolves into a series of fantastic dreams, a strange representation of the woman's confused thoughts, through which she becomes convinced that she herself had been guilty of her husband's death because their marriage had been an unhappy one, leaving him no incentive to live. All this, however, unfolds in such a hazy, perplexing manner that one finds it difficult to follow the story. The conclusion has Miss Russell cured of her fixation, and in turn applying the same treatment to Douglas, who, having confessed that he, as her husband's commanding officer, had been responsible for his death, convinces her that he himself was the victim of a neurotic fixation. Her reasoning helps him to face life anew. An outstanding sequence, in fact the only comedy in the film, is where Sid Caesar, as a night club entertainer in one of the dreams, pokes fun at psychological films. It is a highly amusing satire and, oddly enough, applicable to the picture itself.

Louella MacFarlane, Allen Rivkin, and Devery Freeman wrote the screen play from a story by Lenore Coffee. Henry Levin directed it. Adult entertainment

"Blaze of Noon" with Anne Baxter, William Holden, Sonny Tufts and William Bendix

(*Paramount, no release date set; time, 90 min.*)

A fairly entertaining aviation melodrama, in spite of the fact that the story has a familiar ring, as well as standard situations and characterizations. It is somewhat depressing, however, because it is marked by mental suffering and by the tragic death of the hero. The theme is the old one about a young pilot who cannot give up his passion for flying, and about his wife who suffers mental anguish fearing for his safety. Since the romantic interest is sympathetic and appealing, the ending, where the hero loses his life in a plane crash, leaves the spectator in an unhappy frame of mind. There is some comedy, however, furnished by William Bendix as a playful pilot who delights in frightening people by buzzing them with his plane. Most of the action concentrates on the personal lives of the different characters, but there is a good share of fairly thrilling aerial shots, which depict the perils undergone by pilots in the early days, flying at night and bucking foul weather:—

Sonny Tufts, William Holden, Sterling Hayden, and Johnny Sands, four flying brothers, who did air stunts for a carnival, quit their barnstorming to join a new commercial air line managed by Howard DaSilva. There they are joined by Bendix. DaSilva warns all five that the line was pioneering in night flying and that things would be tough. Holden falls in love with Anne Baxter, a nurse, who, after a whirlwind romance, marries him despite his brothers' warnings that she might one day find herself widowed. All live together in a boarding house, and Anne, deprived of her privacy, finds married life difficult. Tragedy enters their lives with the untimely death of Sands, the youngest, who crashes in bad weather. Tufts, unnerved, quits flying. Hayden, in love with Ann without her realizing it, becomes emotionally upset, crashes, and is permanently crippled. Meanwhile Bendix loses his license because of his aerial antics. The group comes to life with the news that Anne was to become a mother. Tufts rejoins the line, Bendix is reinstated, and DaSilva's financial backers, discouraged at first, gain more confidence in the enterprise when the line, having overcome many hazards by the installation of two-way radios, announces a passenger service. In the meantime a son is born to Anne, and Holden purchases a new home for them. On the night of the housewarming, however, Holden, trapped by a storm, loses his life. The story ends with the christening of Anne's baby, and with Anne gratified in the knowledge that her husband had contributed much to the development of the airmail service.

Frank Wead and Arthur Sheekham wrote the screen play from the novel by Ernest K. Gann. Robert Fellows produced it, and John Farrow directed it. The cast includes Jean Wallace and others. Unobjectionable morally.

"Fall Guy" with Clifford Penn and Robert Armstrong

(*Monogram, February 22; time, 63 min.*)

A pretty good psychological murder-mystery melodrama. The plot, which revolves around a young man who finds himself accused of committing a murder during a mental "blackout," is a bit too contrived, particularly in the solution, but it should satisfy as a supporting feature. As in most pictures of this kind, one's interest lies in the hero's efforts to recreate his steps during his mental lapse in order to get to the bottom of the crime. How he does this is not entirely convincing, but it is highly melodramatic and should give the followers of this type of pictures their money's worth in excitement and suspense. A dope angle is brought into the proceedings in that the hero's troubles stem from his being drugged, but little stress has been placed on this phase of the story and it would be unwise for an exhibitor to exploit the picture along those lines:—

Drugged, covered with blood, and with a knife lying by his side, Clifford Penn is picked up by the police who suspect that he had committed a murder. Penn escapes to the home of his brother-in-law, Robert Armstrong, a policeman, and informs him that he did not remember the events of the prior evening, but did recall meeting a man at a bar and going to a party. Risking official censure, Armstrong, with

the aid of Teala Loring, Penn's girl-friend, undertakes to help clear him. The trail leads them to Elisha Cook, Jr., whom Penn had met at the bar, and they force him to lead them to the apartment where the party was held. There they find the body of a murdered girl. Cook is murdered mysteriously before he can be questioned further, and in the melee Armstrong is picked up by his superiors and arrested for harboring a criminal. Meanwhile Penn, still free, picks up the trail of Virginia Dale, who, together with Cook, had drugged him at the party. By the time he catches up with her, she is chocked to death. He follows the killer to the roof and, with the aid of Virginia's boy-friend, captures him. He turns out to be Charles Arnt, Teala's guardian, who, in love with Teala himself, had killed the first girl because she had been blackmailing him, and had sought to eliminate Penn by framing him for the murder. He had hired Virginia and Cook to bring Penn to the party, and had killed them to keep them quiet.

Jerry Warner wrote the screen play from the novel "Cocaine," by Cornell Woolrich. Walter M. Mirisch produced it, and Reginald Le Borg directed it. The cast includes Douglas Fowley, Iris Adrian, John Harmon and others.

Adult entertainment.

"The Adventuress" with Deborah Kerr

(*Eagle-Lion, March* 17; *time,* 98 *min.*)

A fairly good British-made comedy melodrama. It is a spy story centering around an Irish girl, who, reared by her family to hate the English, joins forces with a Nazi spy to give vent to her feelings. Blending action, thrills, and comedy, the story has been given a light, satirical treatment in which fun is poked at both the Irish and English in a manner that keeps one chuckling throughout. Its entertaining quality is due chiefly to Deborah Kerr's engaging comedy performance as the heroine. Her involvement with the Nazi spy gang and her gradual realization that they were using her to hurt the Allied cause, are sparked by many amusing situations. Irish-Americans should enjoy the picture because of the humorous dialogue relative to Irish-British relations:

Brought up to despise the English, Deborah, daughter of an ardent Irish patriot, leaves her small village on her twenty-first birthday and travels to Dublin to join the Irish Republican Army. En route, she meets Raymond Huntley, a Nazi spy masquerading as an Englishman, who is amused by her anti-British pronouncements. Deborah soon leans that England was at war with Germany, and that there was peace between Ireland and England. Huntley, aware that she could be useful to him, induces her to aid him in a plot to free a confederate from a military prison in Wynbridge. Eager to fight the British in any way possible, and believing that it will help Ireland, Deborah agrees. She secures employment at a hotel in Wynbridge and assumes all sorts of risks to effect the escape. The plan, however, is discovered, and in the ensuing chase the prisoner is killed and Huntley wounded mortally. He manages to return to the hotel and, before dying, gives Deborah instructions on how to obtain a hidden notebook on the Isle of Man, after which she was to give it to the German embassy in Ireland. She secures the notebook only to discover that it contained the details of the "D" Day invasion plans. Realizing that the information, if given to the Germans, would cost millions of Allied lives, she burns the book. By this time, however, both Nazi and British agents had learned of her connection with Huntley and she finds herself pursued by both sides. With the aid of Trevor Howard, a British intelligence officer, who had fallen in love with her in Wynbridge, she manages to escape to Eire, where she is interned. She reunites with Howard after the war.

Frank Launder, Sidney Gilliat, and Wolfgang Wilhelm wrote the screen play. Mr. Launder and Mr. Gilliat produced it, and Mr. Launder directed it. The supporting cast is all-British. Unobjectionable morally.

"Framed" with Glenn Ford and Janis Carter

(*Columbia, no release date set; time,* 82 *min.*)

A good murder melodrama, but it is strictly adult fare, for there is nothing edifying about the story. Like a number of other melodramas that have been released in recent months, this one, too, revolves around a seductive, unscrupulous woman, whose lust for money drives her to vloience and murder. Although the theme is unpleasant and the main characters unsympathetic, the action unfolds in a taut and engrossing manner, and is filled with suspense throughout. The direction and performances are good, with Janis Carter, as the villainous woman, giving an effective portrayal, and with Glenn Ford, as an unemployed mining engineer who brings her to justice, but not before he himself is almost victimized, making the most of a tough-guy role, which is highly reminiscent of his role in "Gilda":—

Hired by an unscrupulous trucking firm to drive a defective truck, Ford is arrested for traffic violations and fined $50. Janis, a waitress he had met in a cheap cafe, pays his fine. She then allows him to get drunk and sees to it that he is put safely to bed. Actually, Janis was being a good samaritan for a purpose: She and Barry Sullivan, vice-president of the local bank, were plotting to abscond with $250,000 of the bank's money, and they were searching for a man who, if found dead in a wrecked car, would be mistaken for Sullivan. Ford met the requirements. With all this in mind, Janis makes romantic overtures to Ford. Meanwhile Edgar Buchanan, an old prospector who had just discovered a silver mine, agrees to hire Ford as a mining engineer, provided he (Buchanan) obtained a loan from the bank to develop the mine. To stop Ford from leaving town, Janis telephones Sullivan and instructs him to reject the loan. Buchanan, angered, leaves town to raise the money elsewhere. In the course of events, Janis talks Ford into accompanying Sullivan and herself to the mine so that Sullivan might reconsider the granting of the loan. They trick him into drinking himself into unconsciousness, and set out to commit his murder. But Janis, by this time infatuated with Ford, murders Sullivan instead, and when Ford sobers up she leads him to believe that he had committed the crime. Meanwhile Buchanan, who had been overheard threatening Sullivan, is arrested for the murder. His suspicions aroused, Ford allows Janis to think that he will go away with her. He checks up on her movements and discovers conclusive evidence linking her with the crime. He traps her as she goes to the bank to withdraw from her safety deposit box the money Sullivan had stolen. The police take her in custody.

Ben Maddow wrote the screen play from a story by Jack Patrick, Jules Schermer produced it, and Richard Wallace directed it. The cast includes Karen Morley and others.

"It Happened in Brooklyn" with Frank Sinatra, Kathryn Grayson, Jimmy Durante and Peter Lawford

(*MGM, no release date set; time,* 103 *min.*)

"It Happened in Brooklyn" has its off moments, but they are not serious and on the whole it shapes up as a pleasing romantic comedy with music, with better-than-average box-office possibilities on the strength of the players' popularity. Although there is not much depth to the story, the characterizations are pleasing, the romantic interest charming, and the comedy chucklesome, if not hilarious. Ranging from classical to jazz, musically, the picture offers something for all tastes. Kathryn Grayson's singing of the Bell Song from "Lakme" is very well done, and her duet with Sinatra in a burlesqued version of opera singing is highly amusing. Jimmy Durante's brand of humor is, as always, laugh-provoking, and one sequence, where he joins Sinatra in a duet, with Sinatra imitating him, should draw peals of laughter. Another amusing sequence is where Peter Lawford unexpectedly sings a "hot" number in the best "jive" manner. All in all, the picture leaves one in a good mood:—

Returning to Brooklyn after service overseas, Sinatra, a veteran, goes to his old high school to report to his draft board. There he meets Jimmy Durante, his old friend and school janitor, and Kathryn Grayson, a music teacher, with whom he falls in love. Unable to find a room, Sinatra moves in with Durante in the school's basement apartment. Durante helps him to obtain a song-plugging job in a music store and does all he can to further his romance with Kathryn, until Peter Lawford, son of an English nobleman, arrives on the scene. Sinatra had met him in England and, before leaving, had invited him to come to Brooklyn to get rid of his staid, stuffy ways. Lawford moves in with Sinatra and Durante, and before long finds himself falling in love with Kathryn. She, too, is attracted to him, but both restrain themselves out of regard for Sinatra. Sinatra's song-plugging increases the music sales at the store, and he induces the owner to publish a song written by Lawford and himself. Meanwhile Kathryn, seeking recognition of one of her piano-playing students, fails because of the lad's age. Her three friends come to the rescue by staging a widely-publicized concert in the music store, where influential music lovers acclaim the boy and grant him a scholarship. It all ends with Sinatra relinquishing Kathryn to Lawford when he finds that he was really in love with Gloria Grahame, a Brooklyn nurse he had met overseas.

Isobel Lennart wrote the screen play from a story by John McGowan, Jack Cummings produced it, and Richard Whorf directed it. Unobjectionable morally.

(*Continued from front page*)

right to grant or withhold clearance belongs to the distributor. He can exercise it in good faith in the best interests of his business as a distributor. But when he agrees to give one exhibitor clearance over another, the agreement is in restraint of trade.

"Presumably a distributor, acting alone and solely in his own interest, could establish a series of staggered runs with intervening lapses which would be a fair substitute for a clearance system. This would leave wide open the question whether such lapses, to be valid, would be subject to the test of reasonableness. Assuming that they would not be subject to such a test, and that an aggrieved exhibitor could take no legal action to protect himself, there would be an element of danger to subsequent-run exhibitors in any such system. It is that very element of agreement which heretofore has made clearance vulnerable to attack.

"On the other hand, with clearance agreements definitely outlawed, the distributors will be relieved of the pressure and influence exerted by the prior-runs (which usually are controlled by circuits) for extreme clearance. And if the Government succeeds in its plea for total divorcement the distributors will no longer have a financial motive for granting excessive clearances to the affiliated theatres. There has always been a doubt as to whether long clearances tended to increase the distributor's revenue or merely to discourage attendance at the subsequent-runs to the loss of all concerned. Also, the time may come when the distributors will need the revenue and will want to make a quick dollar instead of indulging the whims of starry-eyed researchers who think the longer people have to wait for a picture the more anxious they will be to see it. This proposal, however, is new and it will receive a good going-over at the next meeting of the executive committee.

"The anxiety expressed in some quarters that the Supreme Court might be presented with only some features of the lower court's decree, and that the competitive bidding feature might not be adequately presented, should now be allayed. The so-called 'minor' defendants are making the bidding system the chief target of their appeals. The Government has not only raised the issues of divorcement, cross-licensing and clearance but also has taken numerous pot shots at the bidding system. While the 'big five' undoubtedly would be content to rest on the lower court's order, it is doubtful if they will remain in a purely defensive position and our guess is that they will appeal from other features of the decree—especially those relating to the termination of their theatre partnerships and the injunction against further expansion in the exhibition field. (*Editor's Note: Mr. Myers' bulletin was written prior to the joint appeal of the "Big Five."*)

"Thus it seems assured that all features of the decree will be brought in question and that all sides of every question will be fully and ably presented by counsel for the parties to the proceeding. In view of the importance of the case it is right and proper that every aspect of it should be considered and determined by the highest court in the land."

"Carnegie Hall" with Marsha Hunt, William Prince and Martha O'Driscoll

(*United Artists, no release date set; time, 134 min.*)

"Carnegie Hall" will undoubtedly prove to be a rare treat to the lovers of classical music, for it offers the talents of many of the concert world's greatest figures. Its appeal for others, however, is questionable, for, although the music is played and sung brilliantly, it is handed out in such a large dose that those who are not particularly thrilled by serious music may find it tiring. An obvious concession has been made to those whose musical tastes are modern by the inclusion of two sequences featuring Harry James in a trumpet solo, and Vaughn Monroe's orchestra playing a popular type song, but the screen time alloted to them is so minute that those who like their music "hot" may find it insufficient to compensate for the overdose of concert and operatic pieces. The story, which covers a span of twenty-five years, and which revolves around the determination of a charwoman, employed in Carnegie Hall, to make a great pianist of her son, is not new, nor does it possess any novelty, but it is fairly appealing and serves well enough as a means to introduce the top personalities of the musical world. Briefly, the musical sequences include the conducting of the New York Philharmonic-Symphony Orchestra by Walter Damrosch, Bruno Walter, Artur Rodzinski, Fritz Reiner, Leopold Stokowski, and Charles Previn; the singing of Lily Pons, Risë Stevens, Jan Peerce and Ezio Pinza; a cello solo by Gregor Piatigorsky; and a violin solo by Jascha Heifetz.

In the development of the story, Marsha Hunt, a young charwoman married to a temperamental pianist, finds herself widowed when her husband dies accidentally. She continues working as a charwoman, determined to make her young son a great pianist. With the passing years, the boy undergoes intense training, and Marsha, promoted to an office position, is encouraged in her aim by the many great artists who appear in Carnegie Hall. When the lad (William Prince) becomes of age, he marries Martha O'Driscoll, a singer with Vaughn Monroe's band, and, much to the disillusionment of his mother, joins the band and applies his talents to the playing and composing of popular music. Mother and son separate, and many years pass with no communication between them. In the final reel, however, there is a happy reunion as Marsha, beaming with pride, watches her son perform at Carnegie Hall, playing his own composition.

Karl Kamb wrote the screenplay from a story by Seena Owen, Boris Morros and William LeBaron produced it, and Edgar G. Ulmer directed it. The cast includes Frank McHugh and others. Unobjectionable morally.

"Undercover Maisie" with Ann Sothern and Barry Nelson

(*MGM, no release date set; time, 90 min.*)

A good addition to the "Maisie" series. In spite of the fact that the story is thin and at times wildly melodramatic, there are so many humorous situations that one is kept laughing throughout. Ann Sothern, in her usual role of a sophisticated young blonde, provokes hearty laughter by what she says and does. This time her adventures center around her experiences as a woman detective. The sequences in which she undergoes a period of physical training in a police academy made up of male members are highly amusing, even though some of the situations are of the slapstick variety. Much of the comedy, and considerable suspense, revolve around her involvement with a gang of swindlers. How she effects their capture is far-fetched to the extreme, but it is good fun:—

Swindled out of her money when she accepts a ride from a strange woman, Ann registers a complaint with Detective Barry Nelson, head of the bunco squad. He talks her into joining the police force as an undercover operator to help him in his work. After an intense training period, marked by the romantic attentions of Nelson and of Mark Daniels, her instructor, Ann receives her degree and is assigned to track down a gang of swindlers headed by Leon Ames, a fortune teller, who put gullible women under his spell and robbed them. She becomes involved with Dick Simmons, Ames' partner, a fake real estate agent, and, after helping Nelson to set a trap for the entire gang, makes a blunder that reveals her identity. The culprits decide to leave town, but, needing time to complete one of their swindles, they kidnap Ann and hold her prisoner. Through clever means, she manages to get word of her whereabouts to the police, but before they can reach her the swindlers take her for a ride, planning to kill her. The police give chase and catch up with the fugitives' car on a lonely beach, where they find Ann bringing her gymnastic training into play, tossing her captors about and subduing them. It all ends with Ann in Nelson's arms.

Thelma Robinson wrote the original screen play, George Haight produced it, and Harry Beaumont directed it. The cast includes Charles D. Brown, Gloria Holden, Douglas Fowley, Nella Walker and others. Unobjectionable morally.

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BE CAREFUL—THE HONEYMOON IS OVER

If anything was needed to substantiate the claims that theatre business in general is levelling off it has been furnished by Robert M. Weitman, managing director of the New York Paramount Theatre, owned by Paramount Pictures. Mr. Weitman, frankly admitting that his theatre's business has fallen off from the level maintained during the war years, has slashed his weekday prices to 55c from opening to 1 P.M. Formerly, he charged 70c from opening to 11 A.M., 85c from 11 A.M. to noon, and 95c from noon to 5 P.M. Afternoon and evening prices have been reduced also, but to a lesser degree.

Weitman claims that the 55c admission price has almost doubled his morning business.

By reducing his prices, Mr. Weitman is the first first-run downtown exhibitor to use common sense, because the large theatres, by their high prices, have turned a once popular-priced entertainment into a luxury. In all probability, other large theatres will follow the Paramount's lead now that Weitman has proved that, nowadays, lower prices will increase business. His success was inevitable, for the public, concerned over the rising cost of living, has slowly but surely been putting up strong resistance against admission prices that almost (and in some cases do) match the prices charged by legitimate Broadway theatres, which offer some of the finest plays and musical shows. Not only are people shopping around for entertainment, but they are beginning to count their pennies.

Mr. Weitman's move, however, is a serious one, and every independent exhibitor, particularly the subsequent-runs, should give it careful consideration, for, if his reduced-price policy continues to be a success, and if the other key-run theatres follow suit, they, too, may find it necessary to adjust admission prices to meet the situation and thus retain their patronage.

There is no telling how soon you may be compelled to reduce prices in order to meet competition, and for that reason you should now exercise the greatest care in what you pay for pictures. Otherwise, you may find that the price you paid, though in accordance with the admission prices you and your competitors are now charging, will be entirely out of line if you are forced into a reduced-price policy.

Use good judgment now and avoid regrets later.

THE PASSING OF THE POOLS

Pooling of affiliated theatres with independent theatres has had its blessings—often an independent exhibitor, unable to obtain first-run product, was compelled to make a deal with an affiliated exhibitor.

It is true that the independent exhibitor gave the affiliated circuit a substantial portion of his threatre free, but he, rather than lose his entire investment, was glad to give even one-half of his theatre away.

I have seen cases where an independent exhibitor, unable to obtain product, lost his beautiful theatre and, when an affiliated circuit took hold of it, the theatre coined money because the circuit, despite competition, was able to buy the product.

With the establishment by the Statutory Court of "The Right to Buy," a right for which independent exhibitor organizations fought bitterly, cause for pooling of theatres between independent and affiliated exhibitors no longer exists.

There are exhibitors who dread "competitive bidding." It is quite possible, of course, that the Supreme Court may rule out the controversial competitive bidding system set up by the lower court, but assuming that the system will be upheld, competitive bidding will be resorted to only in localities where there is keen competition, particularly from affiliated theatres. In such cases, the more alert exhibitor, the progressive exhibitor, will have the advantage over his sluggard competitors. But perhaps even the sluggard exhibitors, when they see the possibilities of making profits through "the right to buy," will set out to fight for business. And, under a new era of free and open competition, they will have a full opportunity to improve their positions.

ARBITRATION NEEDED

Pointing out that the question before exhibitors today is whether to arbitrate or sue, the Independent Theatre Owners of Northern California, in a bulletin dated March 4, states that different exhibitor leaders have their own ideas on the manner in which an arbitration system should work, yet all agree that "arbitration of disputes is far better than costly litigation, but arbitration as we have known it in the past, by court order, NEVER."

"The principal objections to arbitration under Court decree," continues the bulletin, "are (1) the exhibitor is placed at a disadvantage in that the distributors have an array of legal counsel who are well versed in motion picture matters as against some individual lawyer without proper motion picture background; (2) that form of arbitration is too expensive to the exhibitor as compared to the relief he may obtain; (3) that most of the arbitrators have no knowledge of motion picture practices which require a long process of education for the arbitrator; (4) on appeal, all cases bog down in the appeals court, often thousands of miles away from the exhibitor involved, too great an expense for him to appear, and the appeal board consists of men who have never heard of this theatre or town with the net result, delay and usually reversal."

The bulletin goes on to say that the organization favors arbitration, but on a voluntary and local basis, and it announces the organization's intention to form a committee to act for its members in all disputes that may arise under the final decree between the members and the distributors. The committee will investigate each dispute brought to its attention and, if the member is found to be right, will recommend arbitration and see that the member's case is presented properly. The arbitration plan calls for the committee to appoint one arbitrator, the distributor another, with the two appointing a third arbitrator. "The arbitrators," continues the bulletin, "are to be men who know our business and the territory in which the case arises. No lawyers allowed—and the arbitrators' verdict to be final. No cost to the exhibitor and no cost to the distributor and justice will prevail. Under this plan neither party loses any of its legal rights—if the distributor is not satisfied with the verdict he can ignore it and the exhibitor can still have the right to sue. It is our belief that both parties will accept the verdict and thus avoid costly litigation."

(*Continued on last page*)

"Buck Privates Come Home" with Abbott and Costello

(*Universal-Int'l., April; time, 77 min.*)

This slapstick comedy is no better and no worse than the last half-dozen Abbott and Costello pictures, but, if their brand of humor has amused your patrons in the past, this one, too, should go over with them. As can be expected of any picture featuring this comedy pair, the story is a hodge-podge of foolishness, serving mainly as a build-up for the numerous gags. Most of the comedy situations are "corny," but Costello's clowning makes them quite laugh-provoking. The biggest laughs occur towards the finish where Costello finds himself trapped in an uncontrolled midget racing car and becomes the subject of a wild chase; what happens is slapstick in the extreme, but it is all quite funny. The first part of the picture contains several sequences from "Buck Privates":—

Returning to the United States aboard a troop transport, Bud Abbott and Lou Costello are caught trying to smuggle Beverly Simmons, a six-year-old French Orphan, into the country. Beverly is placed in charge of army nurse Joan Fulton, who is instructed to turn her over to the immigration authorities. Arriving in New York, the boys return to their pre-war business of fleecing innocent passerbys by selling "$15 silk ties" for 25c. Meanwhile Beverly manages to escape from the authorities and bumps into the boys just as policeman Nat Pendleton prepares to arrest them for peddling without a license. Beverly kicks Pendleton in the shins and helps the boys to escape. While trying to figure out a way to get the police and immigration authorities off their trails, the boys take Beverly to Joan's apartment. There they meet Tom Brown, Joan's boy-friend, a midget-car racer, who needed funds to enter his newly-built car in a championship race. The boys offer to help him by putting up their discharge pay, hoping that if he wins the race his winnings would enable him to marry Joan so that they could in turn adopt Beverly. After numerous encounters with the police, the boys manage to get the car to the track. But, just before the race begins, the police swoop down on them. All are placed under arrest. Costello, however, accidentally starts the racing car and goes off on a wild ride. The police commandeer a limousine owned by an auto magnate and give chase. Costello is finally caught, but his speed proves so amazing that the auto magnate enters a big order for the cars. With their financial position assured, Joan and Brown offer to adopt Beverly, thus taking Abbott and Costello out of their jam.

John Grant, Frederick I. Rinaldo, and Robert Lees wrote the screen play based on a story by Richard Macaulay and Bradford Ropes. Robert Arthur produced it, and Charles T. Barton directed it. The cast includes Donald MacBride and others.

Unobjectionable morally.

"The Ghost Goes Wild" with James Ellison and Anne Gwynne

(*Republic, March 8; 66 min.*)

A pleasing would-be ghost and real ghost farce. In some spots the laughter is hearty and strong. This will be found more so in crowded houses. The laughter is provoked by the real human beings impersonating ghosts by covering themselves up with white bed sheets. Although this type of comedy is as a rule worn out, this time it is done effectively. Considerable laughter is provoked in the courtroom scenes, where a real ghost takes part in the trial. The ghost is not seen; only its voice is heard. The fright the characters feel naturally amuses the audience. The acting is good because of fine direction and excellent casting. The settings are lavish and the photography sharp and pleasing:—

Pressed by his publisher (Jonathan Hale) for a front-page caricature for his magazine, James Ellison, a famous cartoonist and playboy, tricks Ruth Donnelly, aristocratic aunt of his fiancee, Anne Gwynne, to pose for a "picture." When Ruth sees her caricatured face in the magazine, she orders her lawyer, Charles Halton, to sue Ellison and Hale for a million dollars. Ellison and Hale, interested in the psychic world, hold seances regularly under Prof. Emil Rameau. Anne, too, took part in the psychic experiments. The seances are interrupted by the arrival of Stephanie Bachelor, a married woman and former flame of Ellison's, much to Anne's chagrin. Shortly afterwards, Grant Withers, Stephanie's husband, arrives and announces his intention to kill Ellison. The playboy flees to his mountain cabin. Several days later Ellison's cabin burns down and a charred body found in the ruins is identified as his (really a tramp's). When he arrives home a few days later, Edward Everett Horton, his butler, suggests that he impersonate a ghost and frighten Ruth into dropping the lawsuit. While Ellison and Horton read up on ghosts, the ghost of Ruth's late husband (Lloyd Corrigan) materializes and secretly gives them information that would compel Ruth to discontinue the suit. During the trial, the judge disbelieves the existence of ghosts, but the voice of Corrigan's ghost, invisibly seated in the witness chair, makes him change his mind. By threatening to reveal a certain secret, the ghost frightens Ruth into withdrawing her suit, and at the same time, by threatening to disclose one of Wither's secrets, compels him to give up his pursuit of Ellison. With Ellison now free of entanglements, Anne consents to marry him.

Randall Faye wrote the screen play from an original story by himself and Taylor Caven. Armand Schaefer produced it, and George Blair directed it.

Suitable for the family circle.

"Lost Honeymoon" with Franchot Tone, Tom Conway and Ann Richards

(*Eagle-Lion, March 15; time, 70 min.*)

A fairly good comedy. The story, which gives the amnesia theme an amusing twist, is rather thin, but it has many comical situations, sparkling dialogue, and, except for a slow, talkative opening, moves along at a snappy pace. Moreover, it provides Franchot Tone with a part that suits his talents well. As a prominent young architect engaged to the boss' daughter, he milks every possible laugh out of the predicament he finds himself in on the eve of his wedding, when he is confronted by a wife and two children (twins) he did not remember. The action is filled with gay farcical situations, climaxed by a wild automobile ride that reaches slapstick proportions. The picture has its dull spots, but on the whole is entertaining:—

In England, Ann Richards packs up the 3-year-old twin children of her friend, now dead, planning to bring them to the United States to find their father, Tone, a soldier who had disappeared from England six weeks after marrying their mother. Ann, posing as Tone's wife, learns that he resided in Rochester, N. Y. She arrives there just as he is being honored at a bachelor dinner on the eve of his marriage to Frances Rafferty. Tone does not recollect having married anyone while he was a soldier in England, but admits the possibility since he had suffered an attack of amnesia while overseas. The story gets into print and the scandal causes Frances to call off the marriage. Meanwhile Tone succumbs to Ann's charms and begins to believe, from the resemblance of the twins to him, that he is their father. Matters become confused, however, when it is discovered that Ann was an impostor, traveling under a false passport. The authorities leave the children in Tone's custody and order Ann deported. Frances, delighted, sets her marriage to Tone for the following day. Tone, however, decides that he wants to marry Ann. He feigns an attack of amnesia and, by claiming that he did not know Frances, succeeds in having the marriage called off once again. He manages to stay Ann's deportation by promising to marry her, but in his haste to get to her is knocked unconscious in an automobile accident. He awakens in a hospital bed with one twin under each arm, while Ann, standing nearby, smiles tenderly at him.

Joseph Fields wrote the original screen play, Lee Marcus produced it, and Leigh Jason directed it. The cast includes Clarence Kolb, Una O'Connor and others.

Unobjectionable morally.

"High Barbaree" with Van Johnson, June Allyson and Thomas Mitchell

(*MGM, no release date set; time, 91 min.*)

A satisfying human-interest drama. The story is somewhat sketchy and a bit fanciful, but, using the flashback technique, it unfolds in an engaging manner and holds one's interest throughout. The picture's title is derived from a mythical island the hero staunchly believed in, and towards which he sets his course when his seaplane is shot down in the Pacific. It is as his plane drifts on its course that the hero recounts to his buddy the story of his life. These flashbacks, which take in his childhood days, his family life, and his romance with June Allyson, blend human interest and comedy in such an appealing way that one warms up to each of the characters. Van Johnson is capable as the hero, and Miss Allyson, winsome as ever, is particularly appealing. There is considerable comedy in the childhood scenes, which feature Claude Jarman, Jr. in the lead. Thomas Mitchell, as the hero's seafaring uncle and teller of tall tales, makes the most of an amusing but warm characterization:—

When his patrol bomber is shot down by the enemy, Johnson guides the drifting plane towards "High Barbaree," a mythical island, of which he had heard many tales from his uncle. Short of food and water, Johnson, to keep up the morale of his companion (Cameron Mitchell), as well as of himself, relates the story of his life. As children, he and June had been playmates and had looked forward to the infrequent visits of his uncle, with whom they had enjoyed many escapades. June and her family had moved West, and Johnson, grown to a young man and interested in aviation, had left medical school against the wishes of his father, Henry Hull, a doctor, and had become an official of a plane manufacturing plant. On the eve of his engagement to Marilyn Maxwell, his employer's daughter, June, now grown to a young lady, had come East to visit with Johnson's family. He had fallen in love with her and had been influenced by her to return to medicine, but he had failed to make known his feeling for her and she had returned to the Coast. With the coming of war, he had become a naval pilot and had had a reunion with June, now a nurse, just before she set sail on a ship commanded by his uncle. As Johnson finishes his tale, his buddy, feverish from thirst and hunger, dies. He himself passes out. Meanwhile June, driven by a premonition that Johnson was injured urges his uncle to search the seas for him. It all ends with his being rescued by Mitchell, and with June nursing him back to health.

Anne Morrison Chapin, Whitfield Cook, and Cyril Hume wrote the screen play from a novel by Charles Nordhoff and James Norman Hall. Everett Riskin produced it and Jack Conway directed it. The cast includes Geraldine Wall, Paul Harvey and others.

Unobjectionable morally.

"The Years Between" with Valerie Hobson and Michael Redgrave

(*Universal-Int'l., no release date set; time, 88 min.*)

This British-made drama, based on a play by Daphne du Maurier, is a touching tale about a grieving widow who readjusts her life and finds romance with another man, only to find herself in an emotional predicament when her husband, believed killed in action, turns up alive. Its appeal, however, will be directed more to class audiences than to the masses, for the story is developed in a ponderous way and the action moves slowly. As the heroine, Valerie Hobson gives a sensitive performance, moving one considerably by the problems that beset her. It is not what one would call a cheerful entertainment, but it should please those who like good acting:—

Grieved over her husband's death, Valerie resigns herself to a life of seclusion with her nine-year-old son. Flora Robson, Valerie's trusted servant, becomes concerned over her mistress' health and suggests to James McKechnie, a family friend, that Valerie, to keep her mind occupied, seek her husband's seat in Parliament. McKechnie induces Valerie to accept the suggestion. She is elected and plunges into her work wholeheartedly, soon winning a reputation for herself. Gradually, Valerie and McKechnie fall in love and plan to marry. On the eve of their wedding, however, Valerie learns that her husband, Michael Redgrave, had returned to England, alive. Although in love with McKechnie, she feels it her duty to remain with Redgrave, who had returned a neurotic, and who found it difficult to readjust himself, particularly after learning that Valerie and McKechnie had fallen in love. He explains to Valerie that his "death" had been planned by Intelligence so that he could organize an underground movement, and that he could not tell her of the plan because he had been sworn to secrecy. Deeming his secrecy unnecessarily cruel, and irked by his insistence that she give up his seat in Parliament, Valerie decides to leave him. In due time, however, she comes to the realization that she really loved her husband; she returns to him, determined to rebuild their idyllic marriage.

Muriel and Sydney Box wrote the screen play, and Mr. Box produced it. Compton Bennett directed it. It is a Prestige Pictures release.

Adult entertainment.

"The Imperfect Lady" with Teresa Wright and Ray Milland

(*Paramount, April 25; time, 95 min.*)

Lavishly produced, and directed and acted with skill, this romantic period drama, which is set in the England of 1890, should go over fairly well with adult audiences. Its story about the romance and marriage of an English nobleman to a pretty dancer, who was beneath his social station, starts off in a light mood, but it gradually becomes serious, turning into an emotion-stirring drama when the heroine, innocently enmeshed in a murder case, finds that her testimony can save an innocent man from the gallows but hesitates to testify in his behalf lest she be falsely accused of immorality, thus wrecking her marriage, as well as her husband's political career. Women in particular should find the heroine's dilemma intriguing. The closing scenes, where she makes a dramatic last-minute courtroom appearance, are powerful:—

Teresa Wright, a dancer, falls in love with Ray Milland, a liberal nobleman seeking election to Parliament. Sir Cedric Hardwicke, Milland's brother, opposes the match and informs Teresa that her marriage to Milland will jeopardize his political career. Teresa drops out of Milland's life and resumes her dancing career. One night, after leaving the theatre, Teresa is mistaken by the police for a streetwalker and, to avoid arrest, she seeks refuge in the apartment of Anthony Quinn, a sympathetic but excitable concert pianist, spending most of the night with him in perfect innocence. On the following morning, after her departure, Quinn is arrested on suspicion of having beaten a pawnbroker to death on the previous night. Quinn, denying the charge, insists that he had been with a girl at the time of the murder but is unable to prove it since he did not know her name or address. While the police search for the alibi witness, Milland, now elected to Parliament, finds Teresa and marries her. The newspapers publish her photograph, and Quinn, recognizing it, identifies her as the missing witness. The police question her, but Teresa, fearing that her stay with Quinn would be misunderstood, denies knowing him. The murder trial gets under way, and Teresa, torn by her conscience, leaves Milland. Quinn is convicted, but just as he is about to be sentenced Teresa makes a dramatic appearance and frees him by her story. Her confession that she spent the night with Quinn creates a scandal and compels Milland to resign from his post, but believing her innocent of immorality, and admiring her courage, he reclaims her as his bride.

Karl Tunberg produced and wrote the screen play from a story by Ladislas Fodor. Lewis Allen directed it. The cast includes Virginia Field, Reginald Owen, Melville Cooper, Rhys Williams, George Zucco and others.

Adult entertainment.

HARRISON'S REPORTS is heartily in accord with the exhibitors' objections to arbitration as practiced in the past. The motion picture industry has thus far had three arbitration systems, and the trouble with each of them was the fact that the proceedings were chiefly in favor of the distributor. The original arbitration system was controlled entirely by the distributors through the Film Boards of Trade. It is hardly necessary to enumerate the abuses of that system. As a matter of fact, in most respects, the arbitration boards were being used as collection agencies. The writer remembers one case where an exhibitor was hailed before the New York board for a sixty-cent debt, and he had to pay. Naturally, this paper neither upheld the exhibitor for refusing to pay the sixty cents, nor condemned the distributor for demanding that the exhibitor pay it; it merely pointed out that this matter did not come under arbitration, and that the board had no right to render judgment in that case.

Then came the arbitration system under the NRA, by means of the Code of Fair Competition. But I well remember the battle the distributors put up in Washington, at the industry meetings called by the NRA administrator, to obtain the most favorable terms for themselves and the least favorable for the exhibitors. Each arbitration board had an impartial member, appointed by the Code Authority, but the other members of the board were so packed with representatives of distributors and affiliated exhibitors that an independent exhibitor, seeking to establish a claim against the affiliated interests, was under a tremendous handicap. When the Supreme Court ruled that the NRA was unconstitutional, this second of the arbitration systems went out of existence.

The 1940 Consent Decree gave birth to the third arbitration system, and still the terms were all for the distributors and little for the exhibitors. As a matter of fact, the arbitrators were so restricted as to the subjects of controversy they could rule on that they could not eliminate the causes of many just grievances. Accordingly, few independent exhibitors ever received substantial relief.

All these distributor failures to be fair to the exhibitors led to the Government's suit and to the present decision, which naturally is a blow to them.

There is still a chance to install an equitable arbitration system. And it can be established, provided it is established by the exhibitors, and provided the distributors are willing to play fair.

The industry needs arbitration, not only to avoid innumerable lawsuits, but also to eliminate the innumerable grievances that "pop up" constantly between exhibitors and distributors. But an arbitration system that is devised to benefit only the producer and distributor, cannot last very long; no system that is founded on anything but justice and fair play can survive.

THE SOBERING EFFECT ON THE HOLLYWOOD STRIKERS

The economy campaign instituted by practically every studio, resulting in many layoffs, has produced a sobering effect on the jurisdictional strikers in Hollywood. Every studio is retrenching—and it is not "may be"; they are cutting costs in every department. A close scrutiny is being made in all the studios on the number of persons, whether actors or technicians, needed to finish a job, and Heaven help the department head who cannot justify the presence of every person at work in his department.

The prediction of this writer is that there will be a long time before there is another jurisdictional strike. The strikers themselves are fed up with the strike. They want to go back to work, but they cannot lest they find themselves in a disadvantageous position should the strike be settled.

At present there is no strife among the strikers. The arrests and the trials, during which many of the arrested persons pleaded "guilty" and were let off with more or less light fines, and the many convictions have sobered up even the members of the strikers' rank-and-file. They don't want to go to jail, or to pay a heavy fine; hence their willingness to plead guilty.

There was no excuse for the last jurisdictional strike because of the loss and misery, not only to the strikers, but also to the studios. After all, the studios have been paying higher wages to union men than other industries, and the strikers should have realized that they were killing the proverbial goose that laid the golden eggs. They have made production so costly that the studios have no way out other than to retrench. And to cut costs, the sudios cannot help but lay off many more men.

Up to within recently, unionism in Hollywood was constructive; it raised the standard of working conditions, increased salaries, and effected certain security to workers, because of the special skill required for the work. But, like the union workers in many other industries, the Hollywood unionists went a bit too far in their demands, bringing detriment to unionism and to their particular interests.

The union men on strike are needed by the studios, because they are skilled men and can do the work much more quickly and satisfactorily than unskilled hands. But the studios have been able to get along without them just the same. They had to, for the struggle was not for either wages or working conditions, but for who was to have jurisdiction over certain crafts.

The present strike should be settled now.

POSITIVE ACTION BY AN INDEPENDENT EXHIBITOR AGAINST CONCEALED ADVERTISING

The following letter sent to this paper is from Mr. C. M. Wilson, owner of the Rex Theatre, Shoshone, Idaho:

"The writer has read in your Reports a number of articles in regard to advertising in pictures.

"The writer is enclosing a little pamphlet called 'Cheer,' published by the Pabst Brewing Company. Inside the front cover at the bottom of the page is a picture advertising the fact that a Pabst Blue Ribbon sign and Pabst Blue Ribbon beer both appear in the forthcoming Republic picture, 'Yankee Fakir.'

"The writer has used Republic pictures consistently in the past but this is one picture that he will not run."

In permitting this paper to publish his letter, Mr. Wilson had this to say:

"You may use my letter in any manner you wish to inform other exhibitors of the advertising contained in this picture. It is the belief of the writer that not only should every exhibitor be informed of this fact but should be urged not to use any product which contains advertising. The theatre-going public pays for entertainment and it is the duty of the producer as well as the exhibitor to see that they get value received."

As HARRISON'S REPORTS has repeatedly said in these columns, there are agents in Hollywood whose business it is to induce either producers or directors to put into the picture they are producing a "plug" for the product they represent. They don't pay any money to such producer or director—at least I assume that no actual cash is passed—but when the producer or director "plugs" Kentucky Bourbon, for example, he receives, as a rule, a case of that beverage. If the "plug" concerns a watch, who can say that the responsible head of the production unit does not receive one of the finest watches of the brand advertised? Another device resorted to by these agents or lobbyists is to furnish the producer with certain props in exchange for an ad break.

Permitting commercial advertising to be "sneaked" in pictures is unmoral on at least two grounds: It is an imposition on the patron who pays an admission price for pure entertainment, and it uses the exhibitor's property—his screen—without his consent.

Mr. Wilson, in refusing to book Republic's "Yankee Fakir," is taking the most positive action possible to make his protest against the practice meaningful. If enough exhibitors followed his lead, Republic, as well as other producers who disregard the detrimental effect concealed advertising has on the business, would soon be compelled to mend their ways.

It is quite possible that many exhibitors may not be in a position to assume the bold stand taken by Mr. Wilson. In such a case, use your scissors!

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NEEDED—AN INDUSTRY COMMITTEE ON TAXATION

The only time the exhibitors of a state, county or city rear and fight against taxes is when they themselves are threatened with taxation. When they are not, they lie down on the job, letting the other exhibitors do their own fighting. The result is that a program to combat threatened taxation is improvised. And, as a rule, improvised plans are not as effective as are plans that are carefully thought out and determined upon in advance.

The New York State exhibitors have just put up a strong fight against Governor Dewey's tax program, part of which authorizes counties and cities of 100,000 or more population to impose a five per cent tax on theatre admissions, if they so desire. But the plan for fighting the Governor's program was only an improvised one, which did not have the advantage of previous anti-tax work, and the result is that the New York State Legislature passed the tax bill last week.

Some time ago, HARRISON'S REPORTS suggested that the industry establish a committee, the purpose of which would be to formulate a plan to fight discriminatory taxation. The plan was to include propaganda, spread among the public at a time when no taxation was threatened so that the public might be made acquainted with the essentiality of the motion picture as an educational as well as morale uplifting factor and thus gain its good will. But no move towards that end was made. The result is that, whenever taxation is threatened, there is improvised a hasty plan, which most of the time is ineffective.

There is yet time to establish such a committee. Perhaps Mr. Eric Johnston, president of the producers' association, can do something about it.

THE FORUM'S DEMISE

The motion picture industry forum, which was to have been organized in New York on March 10, and which was depended upon to adjust internal trade problems and to establish arbitration, is dead; Fred Wehrenberg, president of the Motion Picture Theatre Owners of America, who sponsored the plan, called it off, giving as his reason the incomplete representation of exhibitors. His final decision was made when Allied States Association and the Pacific Coast Conference of Independent Theatre Owners refused to participate in the forum's establishment.

HARRISON'S REPORTS does not question the sincerity of Fred Wehrenberg's desire to be of service to the industry. Unfortunately, he could not proceed without Allied, and without its allies, such as the Pacific Coast Conference and other independent exhibitor organizations.

The cancellation of the forum places the responsibility on Allied and its allies. There must be arbitration in the industry—not the kind that was costing a complainant a fortune, but arbitration within the reach also of the smaller exhibitors, for unless there is such a system the smaller exhibitors will suffer, for on small matters they would prefer to bear up under the injustices done them by a distributor rather than resort to expensive court proceedings.

The Allied leaders must give this matter serious thought.

DEPICTING HOLLYWOOD IN A FAVORABLE LIGHT

In a recent speech made to the Fifty Club, a group of Philadelphia public relations executives, Mr. Lynn Farnol, director of advertising and publicity for Samuel Goldwyn, suggested four methods by which motion pictures may impress the public favorably. One of these methods was the creation of a picture showing Hollywood at work.

Now comes Edward A. Alperson, who, according to the March 5 issue of weekly *Variety*, states that "The Big Curtain," his forthcoming picture on Hollywood, which will be released through 20th Century-Fox, will be played straight, with "no ridicule and no satire." Alperson says that his picture will show seriously what a producer is, what a director is, and what an agent is, and that they will be depicted as the businesslike gentlemen they are.

Heretofore Hollywood has been shown in semi-documentary films, at play, at enjoyment, at premieres, and often in scandals, and for these reasons many people received the wrong impression of Hollywood people.

Not that the Hollywood people are angels, but making pictures is not child's play; the players are compelled to rise early in the morning, work eight hours, and sometimes longer, and do a hard day's work. They have to enact scenes over and over again, until the director is satisfied that he at last got the scene the way he wanted it. This is, indeed, not only hard, but also tedious work, for it often wears on the nerves of all connected with the picture's making.

What Mr. Farnol suggests, and what Mr. Alperson plans to do, is wise; if the actors, directors, producers, writers and other technicians were shown in the light they really should be shown, there wouldn't be as much antagonism against Hollywood as there is today.

Showing actors and actresses more at work than at play is the best way by which the motion picture industry could capture the good will of the American public.

TROUBLE AHEAD FOR RECALCITRANTS

This paper has had no doubt that the home offices of the distributors intend to comply fully with the letter and the spirit of the Statutory Court's decision, if its findings are upheld by the U. S. Supreme Court. But will their men in the field comply?

If we are to be guided by past experience, some of them will try to circumvent the law. If they should do so, trouble lies ahead for them, for this time a violation of the court order may mean a stiff fine to the violators, and perhaps a jail sentence.

The distributors' home offices are doing everything they can to educate their men with the court's findings and, through letters and personal talks, are doing their utmost to impress them with the necessity of complying fully with the requirements of the final decree. Consequently, if the men in the field should violate the court's rulings and get into trouble, they will have no one to blame but themselves.

"Time Out of Mind" with Phyllis Calvert, Ella Raines and Robert Hutton

(Universal, no release date set; time, 87 min.)

Although this is a big picture insofar as physical production values are concerned, it is no more than a fair dramatic entertainment, hampered by a story that is vague and "choppy," and by characterizations that are not clearly drawn. Its story about the frustration of a high-strung musician, who defies his father's wish that he follow the sea, unfolds in a draggy way, and the slow-moving action, coupled with the fact that the plot is obscure, causes one to lose interest in the proceedings. There is some human interest in the heroine's efforts to rehabilitate the hero after an unhappy marriage leaves him broken in spirit and in health, but for the most part the emotional appeal is forced. Not much can be said for either the direction or the acting, but, because of the faulty story material, neither the director nor the players are to blame:—

In spite of the fact that his father, a stern New England shipping magnate, demanded that he follow in his footsteps, Robert Hutton hates the sea and dreams of becoming a composer. Phyllis Calvert, a family servant who had grown up from childhood with Hutton and his sister, Ella Raines, induces Eddie Albert, a fish dealer, to loan Hutton and Ella enough money to get to Paris so that Hutton could study music. She then helps sister and brother to flee. The father becomes embittered over their flight, and for the next few years, until he dies, burns their letters without reading them. Ella and Hutton return shortly after his death, and Phyllis, deeply in love with Hutton, is shocked and saddened to learn that, in Paris, he had married Helena Carter, a fashionable Bostonian. Helena uses her influence to arrange Hutton's debut at a gala concert in New York, despite his protests that he was not yet a good composer. Disgruntled over his unhappy marriage, he drinks heavily on the night of his debut and walks off the stage in the middle of the concert. He is condemned by the music critics, and his wife, embarrassed, decides to divorce him. Hutton disappears and becomes a human wreck, addicted to drink. Phyllis locates him and, despite his abuse, nurses him back to health and renews his interest in music. She then induces John Abbott, a noted music critic, to arrange another chance for Hutton at the concert hall. On the night of the concert, Helena, though separated from Hutton, arranges for a group of hoodlums to spoil his debut, but Phyllis, through quick thinking, foils her plot. Hutton's debut meets with great success, after which he turns to Phyllis, to whom he had finally confessed his love.

Abem Finkel and Arnold Phillips wrote the screen play from the novel by Rachel Field, and Robert Siodmak produced and directed it. The cast includes Henry Stephenson, Olive Blakeney, Janet Shaw and others.

Adult entertainment.

"Blondie's Holiday" with Penny Singleton and Arthur Lake

(Columbia, April 10; time, 67 min.)

Continuing in the slapstick vein similar to the other pictures in the series, this one is no better and no worse than its predecessors. The story is far-fetched and extremely silly, and the characters are presented as half-wits. The pattern of the story remains the same—the sapheaded hero gets himself fired by his irate boss at a critical period, but in the end the boss, in order to save his own neck, comes to the hero's rescue, re-hires him, and gives him a raise to boot. All the gags and situations are stereotyped, but in theatres where other pictures of this series have gone over, this, too, may be accepted, for the action is fast and at times comical enough to provoke laughter:—

Having talked Grant Mitchell, a banker, into considering the erection of a new bank building, Arthur Lake is rewarded by his employer (Jerome Cowan) with a $2.50 raise. Lake telephones Penny Singleton, his wife, to inform her of the good news, and friends, present to discuss a class reunion dinner with her, jump to the conclusion that the raise is $250. As a result, they talk Penny into agreeing to let Lake underwrite the complete cost of the dinner at a swank hotel. In a spot and desperate for money, Lake invites a racing tout (Sid Tomack) to his office to advise him on how to bet on horses. A mixup occurs between the tout and the banker, who, learning that Lake planned to gamble, indignantly cancels the building plans. Cowan fires Lake. Penny, to help pay for the dinner, earns $200 making ladies hats. Lake, needing at least $200 more, wanders into a betting parlor, where he makes the acquaintance of a kindly old lady, who advises him how to bet. The police suddenly raid the place, and Lake, helping the old lady to escape, is himself caught and arrested. Cowan comes to the jail and, while pondering if he should bail Lake out, the banker shows up accompanied by the old lady, who turns out to be his wife. On the insistence of his wife, the banker agrees to award Cowan a contract to build the new bank, provided he bails out Lake and gives him back his old job. Lake, aware that he now had the upper hand, compels Cowan to give him a bonus large enough to pay for the dinner. He rushes to the hotel and arrives in time to settle the bill, thus saving Penny from an embarrassing situation with her friends.

Constance Lee wrote the original screen play, Burt Kelly produced it, and Abby Berlin directed it. The cast includes Larry Simms, Tim Ryan, Eddie Acuff and others.

Unobjectionable morally.

"Tarzan and the Huntress" with Johnny Weissmuller and Brenda Joyce

(RKO, no release date set; time, 72 min.)

A fairly good addition to the "Tarzan" series. Although it offers nothing novel, it should satisfy the series' followers, particularly children, who will no doubt find it exciting. The story, of course, is hardly believable, but the situations offer a fair share of thrills and there is considerable comedy caused by the antics of Cheta, "Tarzan's" pet chimpanzee. Johnny Weissmuller, in his usual role of "Tarzan," is a bit weighty, but he is still as agile and strong as ever, and it is thrilling to watch him swing from tree to tree as he battles his antagonists. The most thrilling situation is towards the end, where "Tarzan" summons a herd of wild elephants to help him defeat the villains. Clips of wild animal scenes in the jungle have been used to good effect. Johnny Sheffield, as "Boy," and Brenda Joyce, as "Jane," Tarzan's son and wife, adequately fill the requirements of their roles:—

Journeying to Tauranga, a neighboring jungle district to attend the birthday celebration of King Farrod (Charles Trowbridge), Tarzan, Jane, and Boy meet a party of hunters (Patricia Morison, Barton MacLane, and John Warburton), who had come to the jungle to trap animals on a wholesale scale to restock the war-depleted zoos throughout the world. Having been forbidden by the King to trap more than two animals of each kind, the hunters conspire with Prince Ozira (Ted Hecht), the King's unscrupulous nephew, to murder the King and claim his throne, thus gaining permission to trap as many animals as they desired. Tarzan, disturbed by the course of events and disapproving strongly of zoos, offers all the animals in Tauranga a safe refuge in his own territory across the river, and warns the hunters not to follow. The hunters ignore his warning, and with the aid of Ozira's men, invade Tarzan's domain and begin trapping. Meanwhile Tarzan locates Prince Suli (Maurice Tauzin), the rightful heir to the throne, who had met with foul play at Ozira's hands, and learns from him of Ozira's treachery. He declares war on both Ozira and the hunting expedition, and summons an elephant herd to help him. The herd stampedes through the invaders' camp, killing Ozira and the hunters, and freeing the caged animals. Prince Suli assumes his rightful place on the throne, bringing peace to the jungle.

Jerry Gruskin and Rowland Leigh wrote the original screen play, Sol Lesser produced it, and Kurt Newmann directed it.

Suitable for all.

"Backlash" with Jean Rogers, Richard Travis and Larry Blake

(20th Century-Fox, no release date set; time, 66 min.)

This program murder melodrama should go over fairly well with the mystery fans, for there are enough suspects involved to satisfy the most ardent of them. It is a rather complicated tale about a jealous husband's efforts to frame his wife for his own murder, which he fakes, and liberal use is made of the flashback technique to piece the story together. The manner in which the flashbacks have been employed serves to intensify one's interest and keeps one guessing almost to the end for the solution. While intelligent audiences may find the plot too far-fetched, spectators who are not too particular about story values should enjoy it, for the action is mystifying and holds one in fair suspense:—

When a body believed to be that of John Eldredge, a criminal lawyer, is found in a burnt-out car, detective Larry Blake sets out on a hunt for the murderer. Different clues lead him to suspect Jean Rogers, Eldredge's wife, because of indications that she had attempted to poison him; Richard Travis, a handsome district attorney, who was suspected by Eldredge of being in love with his wife; Douglas Fowley, a hunted bank robber, whom Eldredge had given refuge in his mountain home; Robert Shayne, Eldredge's law partner, who had been heavily in debt to Eldredge; and Louise Currie, Fowley's girl-friend, who was carrying on an affair with Shayne. Aided by detective Richard Benedict, Blake runs down the different clues but finds himself unable to obtain conclusive evidence against any of the suspects. He becomes convinced, however, that Eldredge had laid careful plans to deliberately throw suspicion on the several persons involved. Meanwhile, unknown to the others, Eldredge was very much alive—he had killed his mountain home caretaker and had led police to believe that he was the victim. While Eldredge prepares to dispose of several of the suspects because of different grudges he had against them, Blake discovers that the body of the dead man was not that of Eldredge; he lays a trap for him. In the meantime Eldredge succeeds in murdering his partner and tricks his wife into coming to their mountain home, but before he can make her his next victim he is prevented from doing so by the police, who kill him when he tries to escape.

Irving Elman wrote the original screen play, Sol Wurtzel produced it, and Eugene Forde directed it.

Unobjectionable morally.

"King of the Wild Horses" with Preston Foster and Gail Patrick

(Columbia, no release date set; time, 79 min.)

This outdoor program melodrama is an acceptable family entertainment, best suited for small-town and neighborhood theatres, but is extremely overlong and in many spots too slow-moving to hold one's interest. Revolving around an orphan boy who finds it difficult to adjust himself to life on a ranch until he makes friends with a wild stallion, the story is basically trite and offers little, either in the way of drama or of horse sequences, that has not been done many times in a more interesting manner. The main characters are sympathetic, but it is not enough to overcome the story's tediousness:—

Orphaned by the death of his father (John Kellogg), 10-year-old Billy Sheffield goes to live on the ranch of his aunt and uncle (Gail Patrick and Preston Foster). Through their kindness, he develops from a sullen lad into a happy boy and delightedly takes part in the ranch life, eagerly looking forward to one day meeting King, a wild stallion, about whom his father had often told stories. His father had once nursed King back to life after the horse had been wounded severely, and had then set him free to roam the range. A bad drought hits the territory, and one night King, leading a herd of wild horses, visits the ranch in search of water. Billy befriends the animals by pumping water for them, and a strong bond develops between King and himself. To prevent King and his horses from tearing down a ranch fence erected to anchor the cattle, Foster and his men round up the animals, including King, and drive them into the ranch corral. Like his father, Billy is unable to stand the thought of the horses being held in captivity; he sets them free, incurring the wrath of his uncle. The boy runs away and goes in search of King. He finds the animal nursing a sick colt weakened by thirst and gives it water from his canteen. Meanwhile Foster catches up with the boy and takes him, together with King and the colt, back to the ranch. After giving King water, Foster turns him loose, then helps Billy nurse the sick colt back to health. Billy decides to turn the colt free, too, but the little animal prefers to remain with him. With a good feeling restored between his uncle and himself, Billy determines to settle down on the ranch.

Brenda Weisberg wrote the screen play from a story by Ted Thomas. Ted Richmond produced it, and George Archainbaud directed it. The cast includes Guinn Williams, Patti Brady and others.

"Stallion Road" with Ronald Reagan, Zachary Scott and Alexis Smith

(Warner Bros. April 12; time, 97 min.)

This is an entertaining romantic drama, told against a Southern California background, which forms a picturesque setting with its beautiful horses, mountains and ocean. The story, which is an interesting tale about the rivalry between two friends for the love of a high-spirited girl, is interwoven with the breeding of champion horses and with a young veterinarian's efforts to combat a disease epidemic that sweeps the range. It is a well directed and acted picture, and its mixture of comedy, romance, drama, and excitement, as well as its sparkling dialogue, should satisfy most audiences. It rates an adult classification, however, because of the inclusion of a cheap, bawdy roadhouse sequence, in which the hero, drunk, takes up with a woman of questionable morals. This sequence means nothing to the motivation of the plot and, if cut out, would make the picture suitable for the entire family:—

Visiting the ranch of his friend, Ronald Reagan, a veterinarian, Zachary Scott, a prominent author, makes the acquaintance of Alexis Smith, owner of a neighboring ranch, when she seeks Reagan's aid in treating her prize horse for an ailment. Alexis hoped to ride her horse to victory over Reagan's champion horse in a forthcoming horse show. Both men fall in love with her, but Alexis finds herself attracted to Reagan. Her love, however, is shaken by jealousy when she discovers that Peggy Knutson, flirtatious wife of Lloyd Corrigan, a local banker and cattle-raiser, was to ride Reagan's horse against her in the horse show. At the show, Alexis triumphs over Peggy in a thrilling jumping race and her horse is acclaimed as the best animal on the range. Several days later, however, the horse becomes deathly ill and she communicates with Reagan for help. But Reagan, busy innoculating Corrigan's cattle against anthrax, a dreaded disease that was sweeping the range, refuses to leave his task, deeming it more important to stop the contagious disease than to take time out to treat one horse. Lacking proper medical aid, Alexis' horse dies. Furious, she denounces Reagan and turns her attentions to Scott, whom she agrees to marry. Their wedding day is interrupted by the news that all of Alexis' horses had been stricken with anthrax. Reagan, who had perfected an anti-anthrax serum, is called in to treat the horses. He overworks himself, takes ill, and is himself diagnosed as a victim of anthrax. The doctor, refusing to use the serum on a human being, gives up hope for Reagan's life. Alexis, in desperation, takes it upon herself to innoculate Reagan with the serum. Reagan passes the crisis and soon finds himself on the road to recovery. Having watched Alexis' reaction to Reagan's illness, Scott realizes that she was still in love with his rival; he bows out of their lives graciously.

Stephen Longstreet wrote the novel and screen play, Alex Gottlieb produced it, and James V. Kern directed it. The cast includes Patti Brady, Harry Davenport, Frank Puglia and others.

STUDIOS JOIN EXHIBITORS IN FIRM STAND AGAINST COLLECTIONS

When the Hollywood studios, after collecting a sizeable amount of money for all charities through the Permanent Charities Committee, sent checks to the Red Cross and the Infantile Paralysis Foundation, these two institutions sent back the checks with the information that they cannot accept contributions unless they are made by the donors directly.

The studios then served notice on the executives of these institutions that they will not be permitted to make individual collections within the studios.

The attitude of the studios is in conformity with the policies of many exhibitor organizations, which have decided to make, either only one collection in their theatres for all charities, or none at all.

This paper has supported the new policy of the exhibitor associations for reasons often explained in these columns: there has been an outcry against theatre collections, not only because there were too many of them, but also because they have the effect of trapping a patron into making a contribution, whether he wants to or not. And most patrons, rather than let themselves be embarrassed, "shell out," even though it may mean a third, fourth or even fifth contribution to the same cause during a particular drive. The exhibitors, of course, are the ones who felt the resentment of their patrons, and rather than lose their patronage they decided either to give up collections or to make only one each year to take care of all charities.

The motion picture industry is a mighty generous industry, and the aid it has given and still gives to worthy causes is unsurpassed by any other industry. But the demands made on it by different charitable organizations are much greater than those made on other businesses, and unless it adopts a definite stand, such as the one adopted by the studios and exhibitors, the industry, while seeking to aid others, may hurt itself.

IT IS NOT A LOST OPPORTUNITY

In his Tradeview column, which appeared in the February 26 issue of his *The Hollywood Reporter*, W. R. Wilkerson laments the fact that the industry is not utilizing its opportunities of "grabbing" new faces by means that would promote the greatest degree of good will. Says Wilkerson:

"In every nook and corner of the United States there is a boy or a girl whose heart yearns for a screen career. Many of these hopefuls migrate to Hollywood each year in the hope of getting a break, but few of them get near a studio. They linger in town, pick up odd jobs (where they can find them) and, in the cases of girls, many of them end up taking the easiest way. Some land in the public print, such as the Black Dahlia incident, and most of the publicity blackens the eye of Hollywood and motion pictures.

"Why shouldn't the industry, starting with the home offices in New York, then pointed through the distributing offices and into the laps of the exhibitors in every locality, build up a big annual talent-finding effort—big national contests that will hit every paper . . . eventually delivering to our studio doors the best boys and girls for acting, for writing, for technical training? . . . Too, this activity would probably stop most of migration to Hollywood of those kids that get into trouble, with those troubles embarrassing our industry . . . "

If the producers were to heed Wilkerson's advice, they would bring upon the industry the greatest calamity imaginable. An annual talent-finding contest would cause a migration to Hollywood of hopeful boys and girls that staggers the imagination. Where there is one murder now, one rape, one scandal, there would be hundreds, for the imagination of the boys and the girls would be so fired that nothing would stop them from heading towards Hollywood. And when one bears in mind that there isn't a room to be had in Hollywood right now—not a place to sleep, you may imagine what would happen.

HARRISON'S REPORTS hopes that the exhibitors will never lend themselves to bringing about such a calamity upon the motion picture industry.

MPEA ON THE MOVE

At an informal luncheon given recently to trade-press representatives by Eric Johnston, president of the Motion Picture Association, it was stated that the Motion Picture Export Association, through voluntary censorship, is exerting continuous efforts to bar from shipment abroad pictures that do not portray the true American way of life.

When the Motion Picture Export Association was founded, the impression was conveyed that it would do that from the very first day—induce the members to forbid shipping abroad pictures that might reflect on the United States. But it seems as if it is starting to do now what it should have done years ago.

Denmark is already complaining bitterly against the flood of unworthy American films, and if the people of sober Denmark complain the people of other nations, too, probably are complaining.

The motion picture producers can get as much money from the few meritorious films they can send abroad as they can from the ordinary and bad pictures they have been sending. As a matter of fact, they can get more money, for if the people of the world will become accustomed to seeing nothing but the best they will flock to see those of the American pictures that are imported to their countries. Thus the American picture will retain its prestige.

Let us hope that the MPEA means business this time.

"The Guilty" with Bonita Granville and Don Castle

(*Monogram, March 22; time, 71 min.*)

A pretty good program murder-mystery melodrama. The story is not a pleasant one, and there are inconsistencies in the development of the plot; yet it holds one's interest throughout because of the skillful performances and the expert way in which it has been handled. The ardent followers of this type of pictures should find it to their liking, for it has a good share of suspense and thrills, and for the most part is quite mystifying. The ending, in which the hero himself is revealed as the murderer, comes as a surprise, but it lacks credibility:—

Don Castle returns to his old neighborhood to keep an appointment at a local bar with Bonita Granville, whom he had been trying to forget. While waiting for her, he relates to the bartender why he had left the neighborhood one year previously: Bonita's twin sister (also played by Miss Granville) had disappeared after a visit with Wally Carsell, Castle's psychoneurotic roommate, and detective Regis Toomey, called into the case by Bonita's frantic mother, had discovered the girl's body stuffed into the incinerator of Castle's rooming house. Circumstantial evidence pointed to Carsell as the murderer, but he had escaped from the police and had gone into hiding. Castle, believing his roommate innocent, had carried on an investigation of his own and had brought about the arrest of John Litel, a roomer in Bonita's home; Castle claimed that Litel, in love with Bonita and insanely jealous of the attentions she accepted from other men, had killed the sister in the mistaken belief that she was Bonita. As Castle finishes telling his story, Bonita arrives. He kisses her and, finding that he was no longer attracted to her, leaves her. He returns to the scene of the crime only to be apprehended by Toomey, who arrests him for the murder on newly-discovered evidence. Toomey proves that Castle, desperately in love with Bonita but angered by her infidelities, planned to kill her, but he had murdered the identical twin sister under the misapprehension that she was the faithless Bonita.

Robert E. Pressnell, Jr. wrote the screen play from a story by Cornell Woolrich. Jack Wrather produced it, and John Reinhardt directed it. The cast includes Ruth Robinson, Thomas Jackson and others.

Adult entertainment.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXIX SATURDAY, MARCH 29, 1947 No. 13

COMPETITIVE BIDDING

Although the competitive bidding system ordered by the Statutory Court does not become effective until July 1, provided, of course, that the U. S. Supreme Court does not grant a stay beyond that date, most of the distributor-defendants are already experimenting with the system. In some territories, selling pictures on a competitive basis is quite prevalent.

The trade papers report that some independent theatres have succeeded in taking away product from circuit houses, which up to now enjoyed a preferred status, but not very many such cases have been reported.

An appraisal of competitive bidding, as it is now being practiced, is difficult, for each distributor, in offering films on a competitive basis, is doing so under his own interpretation of what competitive bidding should be like, with the result that each is following a different method.

An idea of what is going on can be gleaned from the following bulletin issued last week by Mr. Abram F. Myers, general counsel of National Allied, who, declaring that "competitive bidding is being discredited before the decree becomes effective," had this to say:

"To the theatre-owning distributors competitive bidding for films is a welcome substitute for theatre divorcement. Some are so anxious to see the system established that they are putting it into effect before the decree becomes effective. One might suppose they would lean backwards to make competitive bidding as attractive as possible—at least until the issue of competitive bidding versus divorcement is settled. Examples coming to the attention of this office indicate that the distributors cannot restrain their cupidity even to attain a highly advantageous long-term objective.

"In putting competitive bidding into effect these distributors (or certain of them) have ignored all provisions of the decree designed to safeguard the exhibitors and are using the system solely for the purpose of extracting higher film rentals. For example, the decree says that in their offer the distributors 'shall state the sum of a flat rental as the minimum for such license for a specified number of days of exhibition.' We have yet to see an offer which states any minimum price, whether in terms of a flat rental or otherwise. We don't say there have been none; but out of a number of examples no minimum price offer has come to our attention.

"The decree further provides that the distributor's offer shall include, in addition to a minimum price for a stated number of days, 'the time when the exhibition is to commence and the availability and clearance, if any, which will be granted for each such run.' We have yet to see an offer which contains any of this data. On the other hand, the form used by one distributor calls on the exhibitor to supply not only the information specified in the decree but also certain additional information—*e.g.*, whether the picture will be exhibited as a single or part of a double feature show.

"The decree says that the exhibitor shall have 15 days after *receipt* of the distributor's notice in which to submit his bid. One example coming to our attention allowed the exhibitor only eleven days after the *date* of the notice, which actually amounted to nine days after the receipt thereof. But even where the time allowed by the original notice has been 15 days or more, the distributor has withdrawn all or part of the pictures before the time had elapsed and before the exhibitor, acting with due diligence, could get in his bid. In one extreme case the exhibitor was first invited to bid on eleven features. Within two days six were withdrawn. On the very day that the exhibitor mailed his bids on the remaining five the distributor mailed a notice withdrawing two more. Needless to say the exhibitor's competitor was a large circuit which is now sitting on the anxious seat in the Supreme Court.

"In another case an independent exhibitor who offered to bid against a large circuit was offered a split of the product with the circuit taking first choice—and this by a distributor which has announced that it has voluntarily put competitive bidding into operation.

"The evidence to date is comparatively meager but if anything can be deduced from it, it is this: (1) The system is being used primarily to stir up antagonism among independent exhibitors with a view to securing still higher film rentals; (2) the distributors are ignoring all provisions written into the decree for the protection of the exhibitors; (3) where the competition is between an independent and a large circuit the independent either will not be afforded the opportunity to bid or will be granted the privilege under the most discouraging conditions; and (4) even after an offer has been made to an independent the pictures are subject to be withdrawn at any time and licensed to the circuit.

"The only legitimate purpose of competitive bidding, and the purpose which the court had in view, was to end situations where preferred runs were arbitrarily withheld from independent exhibitors who were qualified and justly entitled to enjoy or at least share those runs. As it is being administered, the system cannot possibly accomplish that purpose. The great circuits are being protected in their local monopolies and the only competition that is being stimulated is between independent exhibitors in order to raise film rentals.

(*Continued on last page*)

"The Egg and I" with Claudette Colbert and Fred MacMurray

(*Universal-Int'l., no release date set; time,* 108 *min.*)

An enjoyable comedy-drama. It should prove to be a money-making attraction because it is based on the best-selling novel by Betty MacDonald, and there is a vast ready-made audience eagerly waiting to see it. Moreover, it has additional drawing power in the marquee value of the stars. Its story about a young couple's trials and tribulations as they try to build up a dilapidated chicken farm is lightweight and simple, but its mixture of comedy, human interest and sentimental appeal should go over fairly well with the masses. The accent is on the comedy, with much of it in the slapstick vein, and although it seldom reaches hilarious proportions it does keep one chuckling throughout. Most of the film's infectious gayety is owed to the zestful performances of the players, as well as to the amusing characterizations. There is particular amusement, and much warmth, in the young couple's relationship with Percy Kilbride and Marjorie Main, a neighboring farm couple with a brood of thirteen children:—

Fed up with the brokerage business, Fred MacMurray, an ex-Marine just back from the war, informs Claudette Colbert, his bride, that he had purchased a chicken farm, which was to be their future home. Arriving at the farm, Claudette finds it to be a hopeless wreck, but she masks her disappointment out of regard for MacMurray's enthusiasm. Both plunge into their new rustic life and manage to get order out of chaos, giving the farm a promising outlook. Claudette, however, finds herself disturbed by the interest evinced in MacMurray by Louise Allbritton, a wealthy, flirtatious widow, who owned a modern mechanized farm, which fascinated MacMurray. Heartbreak enters their lives when a forest fire wipes out the farm, but kindly neighbors give them a new lease on life by contributing enough lumber, feed, livestock and equipment to give them a fresh start. At a county fair, Claudette discovers that she was to become a mother, but before she can break the news to MacMurray he goes off on a visit to Louise's farm. When he fails to arrive home for dinner, Claudette, allowing her imagination to run wild, goes home to her mother. MacMurray writes to her regularly, but she returns his letters unopened. With the arrival of her baby, Claudette's attitude towards MacMurray softens. She returns to the farm only to discover that he had moved into Louise's home. She storms into the place to break with him for good, and it is not until after she upbraids him that she learns he had bought the farm to give her a decent home. She shamefacedly begs his forgiveness and reunites with him.

Chester Erskine and Fred Finklehoffe wrote and produced the screen play. Mr. Erskine directed it. The cast includes Richard Long, Billy House, Donald MacBride, Samuel S. Hinds and many others.

Unobjectionable morally.

"Love and Learn" with Jack Carson, Robert Hutton and Martha Vickers

(*Warner Bros., May* 3; *time,* 83 *min.*)

Just a moderately entertaining comedy, with some music; it does not rise above program grade. The story, which is just another version of the deception theme —this time about a rich girl who tries to keep a struggling song writer from discovering that she is an heiress—is thin, and the outcome is obvious; at times the action drags. It has some amusing spots, but for the most part the comedy is forced and seldom arouses hearty laughter. It is a pleasant entertainment, however, and although it offers little that is novel, and the musical numbers are quite ordinary, it may please undiscriminating audiences:—

Searching for adventure, Martha Vickers, a wealthy heiress, goes to a dance hall only to learn that unescorted girls are not admitted. She gains admittance by posing as the bandleader's girl-friend and is given a hostess' badge. Robert Hutton and Jack Carson, songwriters, who had come to the dance hall to induce the bandleader to introduce their songs, overhear Martha's claim that she is the leader's "girl-friend." Hutton decides to make a play for her in the hope that she would use her influence with the leader. To cover her deception, Martha pleads a quarrel with the leader and contrives to get Hutton out of the place. A romance starts between them, and Martha, to keep Hutton from discovering that she is an heiress, enlists the aid of her father (Otto Kruger) and rents a room in a modest apartment house. She keeps up the masquerade for several weeks and, to help Hutton and Carson, secretly pays a music publisher $1000 to finance the publication of their songs. Hutton, rushing to Martha's apartment to tell her of his "break," arrives just as she steps from her father's limousine and kisses him goodbye. Believing that she was keeping company with an elderly playboy, Hutton angrily returns to his small-town home. Meanwhile the songs become hits and Carson, by a ruse, brings Hutton back to the city to resume his songwriting. In the course of events, the publisher inadvertently revals that Martha had financed the publication of their songs. Hutton, learning the truth, tries to resume relations with her only to discover that she had left town to elope with Craig Stevens, an old suitor. With the aid of her father and Carson, he gives chase and finds her waiting for Stevens in a marriage chapel in a town nearby. Both are wed before the arrival of Stevens.

Eugene Conrad, Francis Swann and I. A. L. Diamond wrote the screen play from a story by Harry Sauber. William Jacobs produced it, and Frederick de Cordova directed it. The cast includes Janis Paige, Florence Bates and others. Unobjectionable morally.

"Untamed Fury" with Gaylord Pendleton

(*PRC, March* 22; *time,* 61 *min.*)

This is a rather unusual program melodrama centering around primitive-like people who make their living hunting and killing alligators in the Forida swamplands, but since parts of it are too harrowing for the average audience it cannot be classified as entertainment. For example, the hunters are shown using their own children as live bait to catch the alligators. These, and other sequences in which the lives of human beings are shown endangered by the ferocious alligators, may thrill the morbidly inclined, but most people will turn their eyes away from the screen in disgust. The main plot, which revolves around a feud between two men raised in the swamplands, is charged with considerable excitement, but it is extremely unpleasant in its depiction of man's brutal passions. The film is best suited for houses that specialize in sensational exploitation:—

Upon his graduation from college as a civil engineer, Gaylord Pendleton returns to his native swampland village and, with the aid of the State Land Office, determines to improve the territory by building new roads, houses, schools and a hospital, at the same time clearing the swamps of the treacherous alligators. The

natives, fearing that the improvements would interfere with their livelihood, that of selling alligator skins to tanning factories, resent the introduction of progress and make their hostility felt. Led by Mikel Conrad, an unlearned, half-savage guide, who had been Pendleton's enemy since boyhood, the natives toss the young engineer's equipment into the swamp and drive him out of town. Pendleton overcomes Conrad's every effort to hamper his work, and, despite many abuses, even to the point of having his workmen shot at by the natives, continues his work. Conrad, rankled at his many defeats, decides to follow the unarmed Pendleton into the lonely swamplands to kill him. Shot at, Pendleton falls from his boat and, after a terrific struggle with an alligator, manages to swim to safety. Conrad continues to pursue him, only to become trapped when he slips into a quicksand pit. Pendleton rushes to his rescue and saves his life. Grateful, Conrad offers his hand in friendship, convinced that his future lied in the development of the territory.

Taylor Caven and Paul Gerard Smith wrote the screen play from the story "Gaitor Bait" by Ewing Scott, who produced and directed it. The cast includes Leigh Whipper, Mary Conwell and others.

Adult entertainment.

"Carnival in Costa Rica" with Dick Haymes, Vera-Ellen, Cesar Romero and Celeste Holm

(*20th Century-Fox, April, time, 96 min.*)

No expense has been spared in producing this lavish Technicolor musical, which has a festive Latin-American background. The fact that it is not more than a fair entertainment is owed to the inept, hackneyed screen play, which is the old story about the tangled romance of a boy and girl who, in love with someone else, try to get out of a marriage arranged by their parents. The picture is at its best during the musical interludes, which feature rhythmic Latin-American tunes and dances, but whenever the action goes back to the story one grows somewhat restless. The players do all they can with the material on hand and, in their own special field, make a pretty good showing. Dick Haymes and Vera-Ellen sings the songs pleasantly, with Vera-Ellen dancing expertly in several carnival sequences. Celeste Holm is outstanding in her singing of a catchy Latin tune "Gui-pi-pia," during a huge fiesta production number. It has a fair share of comedy, but at times the players strain too hard for laughs:—

In love with Celeste Holm, a cabaret singer, Cesar Romero seeks a way out of a marriage to Vera-Ellen, arranged by their respective parents. When he meets Vera-Ellen for the first time, he appals her by deliberately acting like a lifeless hypochondriac. Vera-Ellen, disappointed in Romero, does not find it hard to respond to Dick Haymes, a young American, when he starts a flirtation with her during a carnival celebration. After a series of escapades in which both Vera-Ellen and Romero try to hide from each other the fact that each loved someone else, both couples finally meet and come to an understanding. But, since both Vera-Ellen and Romero are afraid to tell their parents that they do not want to be married, complications remain. The situation is deadlocked until Romero marries Celeste secretly. Learning of the marriage, and believing that he had married Vera-Ellen, J. Carrol Naish, her father, and Pedro de Cordoba, Romero's father, go to Romero's hotel suite to surprise the newlyweds. Both become furious when they discver the bride to be Celeste, but it all ends on a happy note when Vera-Ellen declares her love for Haymes, who had asked her to marry him.

John Larkin, Samuel Hoffenstein and Elizabeth Reinhardt wrote the original screen play, William A. Bacher produced it, and Gregory Ratoff directed it. The cast includes Anne Revere, Nestor Paiva, Barbara Whiting and others. Unobjectionable morally.

"Great Expectations" with John Mills and Valerie Hobson

(*Universal-Int'l., no release date set; time, 115 min.*)

Produced once before by Universal in 1934, this British-made version of Charles Dicken's novel is an artistic achievement as well as a good period drama. While it will appeal chiefly to class audiences and to the lovers of Dickens' works, it should please also the masses, for its mixture of pathos, romance, human appeal and comedy, to which is added exciting touches of suspense and thrills, is presented in an interesting manner. The picture, of course, will require selling since none of the players means anything at the American box-offices. The story, which revolves around the life of an orphan, from childhood to that of a young adult, has considerable emotional appeal. The hero, particularly as a youngster, arouses one's sympathy because of the callous treatment he is subjected to. Most of the excitement occurs in the second half, where the hero tries to aid an escaped convict, who had become his benefactor. The picture has been handled very well, with individually good performances and excellent photography. The locale is England in the nineteenth century:—

Pip (Anthony Wager), a ten-year-old orphan living with a cruel sister, becomes the playmate of Estella (Jean Simmons), adopted neice of Miss Havisham (Martita Hunt), a wealthy, embittered old lady, who years previously had been jilted on her wedding day. With the passing years Pip (John Mills) becomes apprenticed to his brother-in-law, a blacksmith, and one day is visited by a lawyer who informs him that he had become rich through a secret benefactor, whose name he could not reveal, and that he was to go to London to study and establish himself as a gentleman. Believing that Miss Havisham is his benefactor, Pip starts a new life and becomes a polished gentleman. He meets up again with Estella (Valerie Hobson), now a beautiful woman, who had been raised by Miss Havisham to be cruel and heartless to men. He falls deeply in love with her, but she taunts him and scorns him for another man. One night Pip is visited by Magwitch (Finlay Currie), whom he recognizes as an escaped convict he had befriended as a boy. Magwitch, explaining that he had never forgotten the kindness, reveals himself as Pip's benefactor. An informer recognizes Magwitch, and Pip, knowing that it would mean death for the old man if he were caught, tries to smuggle him out of the country. The attempt fails and, in the melee, Magwitch is injured. Before he dies, Pip learns that Estella was actually his daughter. Heartbroken and penniless, Pip becomes ill and returns to the home of his brother-in-law. Meanwhile Miss Havisham had died in a fire, and Estella, her engagement to a rich man broken because he had learned of her parentage, decides to lead the eccentric life of her foster aunt. Pip, upon his recovery, visits Estella and induces her to start life with him anew.

David Lean and Ronald Neame wrote the screen play. Mr. Neame produced it, and Mr. Lean directed it.

"Any claim of these distributors as to the success of their experiments with the system should be weighed in balance with the facts herein set forth. It is too bad that there is no method whereby the facts can be called to the attention of the judges of the statutory court in order that they know their brain child is being abused by its foster parents."

It is apparent from Mr. Myers' remarks that the distributors are still thinking in the same old way—they cannot stand the thought of a free and open market in which every independent exhibitor would be given an equal opportunity to obtain product and runs that have heretofore been denied to him. One would think that the distributors, after being found guilty of having violated the anti-trust laws in many ways, would make every effort to institute reforms. Instead, they are trying to retain the fruits of their illegal activities and are doing their utmost to turn the competitive bidding system to the exhibitor's disadvantage.

Until the last word in the anti-trust suit is written by the U. S. Supreme Court, it is quite possible that the distributors will succeed in gaining certain advantages, but, in the opinion of this paper, there is no doubt that these advantages will be short-lived, for once the Supreme Court hands down its final decision the distributors, under threat of severe penalties, will be compelled to change their ways.

There are some in the industry who bemoan the fact that the industry is in the throes of litigation and headed for government control, and they advocate strongly that the exhibitors and distributors get together to work out an industry program of self-regulation. The idea is fine, but how can they expect the exhibitors to support such a movement when the distributors refuse to adopt an attitude that would indicate a sincere desire to cooperate, to be fair and just, and to live and let live?

THE GREEK WAR ORPHANS APPEAL

In appealing to their members to support the charity drive for the orphaned children of Greece, the exhibitor co-chairmen of the Independent Theatre Owners of Ohio had this to say in a recent bulletin:

"The last bastion of democracy in the Balkans is Greece, the people of which have undoubtedly suffered as much as those of any other country during the past ten years.

"If this age-old country is to survive, it is imperative that it's starving children be properly fed and clothed so that they can grow up to be healthy citizens and help restore their country to a strong and healthy nation."

Of the many charity appeals that the motion picture industry has been asked to support, none is more worthy than the Greek War Orphans Fund.

The industry is being urged to "adopt" 15,000 orphans, one for each theatre in the country, under a plan that would cost $80 per child. This sum of money will sustain and clothe one child for one year.

Each exhibitor, without resorting to audience collections, is called upon to raise $80 through his own contribution and the contribution of his theatre personnel.

Exhibitor organizations throughout the country are giving their unqualified support to this appeal, and HARRISON'S REPORTS urges its subscribers to give their active cooperation to this most worthy cause.

AN EVIL NOT UNMIXED WITH GOOD

Re-equipping British studios with equipment bought from the United States has been ruled out by the British Board of Trade on account of the lack of foreign exchange. Such a decision will not only stop studio modernization, but also reduce the possibilities for producing a larger number of pictures.

In all probability, the pictures the British producers will drop from their schedules will be of the "B" grade.

If the British producers will utilize their present equipment towards producing better quality pictures, the Board of Trade's restriction will not be a loss; it will rather be a gain, for there will be an increase in income, not only locally, but also from the United States as well as other foreign lands.

The American exhibitors do want money-making pictures, whether British, French or any other nation's pictures. The number of better pictures the American producers will make this year has shrunk, and the American exhibitors will welcome an increase from abroad.

As to the British exhibitors, if they get the best pictures from their own producers, and if the American producers decide to export to Great Britain nothing but their best, they will have an "exhibitors' paradise" there.

A LESSON TO PRODUCERS OPERATING IN MEXICO

National Theatres has given up its theatre operations in Mexico. The reason is that the union labor conditions are such that it was impossible for it to conduct its theatres on a United States of America scale.

I don't doubt that those of the American producers who went to Mexico and set up studios have found that conditions are as bad for them as they were for National Theatres.

The experience of National Theatres should serve as a lesson to the American producers. While during the war the incentive to invest money in foreign studios was great in that what was spent was taken out of taxes and cost the producers practically nothing, it was a waste of good money just the same. It is better that the money be given to the Government for taxes rather than to throw it away, where it does the nation no good.

A SENSIBLE MOVE

At a meeting held at Perino's in Hollywood, at which heads of the Writers', Actors' and Directors' guilds were present under the leadership of Eric Johnston, head of the producers' association, it was decided that the industry make a series of short subjects depicting Hollywood at work so as to offset some of the unfavorable publicity that the motion picture industry in general, and Hollywood in particular, have been subjected to.

It is a sensible step and the industry leaders should lose no time in putting it into effect. Let the nation and the world know that Hollywood is a place where people work hard, despite the occasional deviation from the straight and narrow path of a few of its members.

IN TWO SECTIONS—SECTION ONE

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THE HEARING IN WASHINGTON

On Friday (March 28), the attorneys for the distributor defendants in the New York anti-trust case appeared in Washington before U. S. Supreme Court Justice Stanley F. Reed to seek a stay of the regulations prescribed in the Statutory Court's decision.

Several of the trade papers, quoting unnamed spokesmen of either the Department of Justice or distributor attorneys, are full of reports to the effect that Justice Reed indicated at the hearing that he would grant a stay on several sections of the lower court's decree, but according to one report in the April 1 issue of *Film Daily,* Justice Reed's office, as well as Department of Justice officials, emphasized that Justice Reed made no definite commitments and gave no definite indication as to what his ruling may be. From the information this office has at hand, the *Film Daily* report seems to be accurate.

The only definite news to come out of the hearing is that Justice Reed ordered the defendants to draft their version of a stay order and to submit it to the Department of Justice for study.

Any attempt to report on what final form a stay order may take would be nothing more than conjecture. Upon the issuance of an official order, HARRISON'S REPORTS will report it in full.

FRED WEHRENBERG TAKES EXCEPTION

Our recent editorial about the indefinite postponement of the proposed motion picture industry forum, which was to have taken place in New York on March 10, brings forth the following letter from Fred Wehrenberg, president of the Motion Picture Theatre Owners of America, who sponsored the Forum:

"Dear Pete:

"I notice in your issue of Saturday, March 22nd, that you carry a headline 'The Forum's Demise.' The Forum is NOT dead. It was only at the suggestion of the Pacific Coast Conference of Independent Theatre Owners and a few other organizations that thought it would be best to wait until after the Supreme Court rendered their decision, and then call a meeting of all organizations to consider the Forum.

"I don't know why you want to throw 'Cold Water' on an effort that will create more harmony within the industry, but I suppose you are like you have always been, and like a few others in the industry, they are never satisfied unless there is strife and turmoil.

"Sincerely hope that you will publish this letter and acquaint your readers with the facts."

Since back in March, 1944, when Fred Wehrenberg, as a member of the MPTOA executive committee, maneuvered the late Ed Kuykendall to call upon the Attorney-General in Washington to urge him to scrap the Consent Decree and proceed with the prosecution of the anti-trust suit against the defendant major companies, at the same time prohibiting the affiliated circuits from expanding their theatre holdings, I felt and am still feeling a great respect for him, for by that move he showed courage and intelligence. And I feel as great respect for Mr. Herman Levy, MPTOA's general counsel, for having courageously told the members of his organization, as well as all other exhibitors, how they should receive the Statutory Court's decision. But I am surprised that Fred should have accused me of not being satisfied unless there is "strife and turmoil" in the industry.

The editorial policy of HARRISON'S REPORTS is guided by a desire, not to see "strife and turmoil" in the industry, but to offer constructive criticism. The very fact that HARRISON'S REPORTS has lived through more than twenty-eight years with subscription receipts as its only means of revenue is the best proof of it.

Now we come to the point on which Fred based his criticism of me. He says: "I don't know why you want to throw 'Cold Water' on an effort that will create more harmony within the industry. . . ." But do his efforts to create the Forum tend to create harmony? How can he achieve harmony with a Forum that will not have the support of the industry's greatest body of independent exhibitors—Allied States Association of Motion Picture Exhibitors? Can Wehrenberg, through the Forum, set up a system of arbitration without the cooperation of Allied? Of course, he can not. Consequently, his Forum efforts will not serve to bring about more harmonious industry relations because, without the participation of Allied States Association, no distributor will care to take part in an arbitration system set up by such a Forum. Mr. Levy can, I am sure, enlighten Fred better than I can on the subject. Fred will then know that I did not attempt to throw "cold water" on his harmony efforts.

If Allied has seen fit to give the proposed Forum a cold shoulder, Fred knows, as well as I know, that its action is based on past experiences; the many joint conferences that have been held in prior years to work out a plan of unity failed because independent exhibition, in order to go along with any plan, had to

(*Continued on last page*)

"The Other Love" with Barbara Stanwyck, David Niven and Richard Conte

(*United Artists, no release date set; time, 95 min.*)

A somber but interesting tragic love drama. The picture's greatest appeal will be to women, because of the deep sympathy they will feel for the heroine, a victim of tuberculosis, who, adored by two men, one a doctor and the other a playboy, chooses to lead a gay life while she can rather than spend years living quietly in a sanitarium in an effort to regain her health. It is strictly adult entertainment, relentless in its tragedy and slow in its unfoldment, but one follows the heroine's fate with interest to the very end, where she realizes her mistake too late and dies. All the main characters are appealing, and the competent performances of the players, as well as the deft direction, do much to make an otherwise familiar theme dramatically effective. The production values are first-rate:—

Having collapsed during a performance, Barbara Stanwyck, a brilliant pianist, goes to a sanitarium in the Swiss Alps for a rest. David Niven, the physician in charge, finds her in the advanced stages of tuberculosis and, through patient handling, convinces her that, to live, she must lead a quiet life. She follows his instructions to the letter and, as the months slip by, her condition improves and a deep love grows up between them. Barbara, however, allows herself to be disturbed by Joan Lorring, another patient, who describes Niven's interest in her (Barbara) as purely professional. In the course of events, Richard Conte, a rich sportsman vacationing in the Alps, meets and falls in love with Barbara and, unaware of her condition, pleads with her to accompany him to Monte Carlo. She declines his invitation. But the sudden death of Joan, coupled with the belief that Niven's interest in her was purely professional, causes Barbara to rebel; she felt that she, too, might suddenly die and did not want to waste her remaining days. Despite Niven's entreaties, she joins Conte and goes off to Monte Carlo, where she leads a life of gambling and gayety at a pace that soon begins to sap her ebbing strength. On the eve Conte proposes marriage to her, he is confronted by Niven, who had followed them, and learns for the first time of her illness. He offers to help her, but Barbara, now desperately ill, makes her way back to Niven, whom she truly loved. Niven marries her in a last effort to give her courage to live. She lingers on for several months in her newfound happiness, but soon afterwards dies.

Harry Brown and Ladislas Fodor wrote the screen play from a short story by Erich Maria Remarque, David Lewis produced it, and Andre de Toth directed it. It is an Enterprise production. The cast includes Gilbert Roland, Maria Palmer and others.

"Yankee Fakir" with Douglas Fowley and Joan Woodbury

(*Republic, April 1; time, 71 min.*)

A tedious program comedy-melodrama, with a murder-mystery angle. Set in a small Western town, the story idea, though thin and unbelievable, is not bad, but it is slow-moving and long drawn out, causing the spectator to squirm in his seat by the time the picture is half over; fully twenty minutes could be cut out of it without hurting the story. Since the comedy, which is not particularly effective, is stressed, it is difficult for one to take the melodramatic angle seriously. Moreover, the outcome is obvious; and, although the murderer is not identified until the end, it is simple for one to guess his identity long before then:—

Accompanied by his partner, Ransom Sherman, Douglas Fowley, a traveling "pitchman," arrives in the peaceful town of Mystic to sell junk jewelry and fake snake oil medicine. Both men take lodging in a boarding house operated by Joan Woodbury, whose father, Forrest Taylor, a border patrolman, was seeking evidence against Marc Lawrence, a notorious town character, for smuggling. Lawrence's mysterious boss tries to bribe Taylor and, when this fails, kills him. Fowley, in love with Joan, determines to solve the crime, only to find himself locked up on a trumped up charge. To counter the mysterious forces opposing him, Fowley arranges with Joan to enlist the aid of Clem Bevans, an old prospector he had befriended. Bevans comes to town masquerading as Fowley's millionaire uncle, and inveigles Frank Reicher, the town's banker and most influential citizen, to become interested in his desire to invest huge sums of money in local projects. The banker, to win Bevans' good will, gains Fowley's release. Under Fowley's guidance, Bevans, still masquerading as an eccentric millionaire, stages a $50,000 prize contest to be won by the person who exposes the worst character in town; Fowley hoped to gather information that would lead him to the murderer. He is treated to all the town's dirt and gossip but acquires no helpful data. Meanwhile Lawrence, the only one who knew that the banker was his mysterious boss and that he had murdered Taylor, tries to blackmail him under threat of exposure in the contest. The banker kills him and removes from his body a radium dial watch that he (Lawrence) had bought from Fowley. The watch, worn by Reicher, is recognized by Fowley, who exposes the full extent of the banker's machinations and brings him to justice. The case solved, Fowley settles down in the town, with Joan as his wife.

Richard S. Conway wrote the screen play from a story by Mindret Lord, and W. Lee Wilder produced and directed it.

Unobjectionable morally.

"San Demetrio, London" with an all-English cast

(*20th Century-Fox, no release date set; time, 77 min.*)

Produced in England in 1943, this is a realistic, documentary-like war melodrama, extolling the bravery of the men of the British Merchant Marine. Parts of the action are extremely interesting and stirring as well, and considerable human interest has been worked into the telling of the story. The picture is, in fact, a thrilling portrayal of the courageous part Britain's merchant marine played in the war in its struggle to deliver badly needed war materials. It is, however, an unrelieved war picture, and since it offers little that has not already been shown on the screen in a better way, and since it is not the type of entertainment the public is now in the mood to see, it is doubtful if it will receive more than a mild reception in this country. There are no women in the cast.

The story, which takes place in August, 1940, deals with the return voyage to England from the United States of the tanker, "San Demetrio," loaded with a cargo of aviation gasoline. Separated from its convoy during an attack, the tanker is set afire by shells from a Nazi raider. The crew, unable to control the blaze and facing certain death, abandon ship

in three lifeboats. Two of the boats are picked up quickly, but the third, with sixteen men aboard, drifts in the pounding sea for days until it comes upon a burning ship. The crew discovers that, by some miracle, it was the "San Demetrio," still afloat. Cold, hungry and injured, and aware that the ship might explode at any moment, the men scramble aboard the white-hot decks and gallantly manage to extinguish the blaze. They take stock of the smouldering hulk and find that they had no bridge, no charts, no compass, not even a stearing gear. Faced with what seemed to be an impossible task, they make emergency repairs and toil feverishly to put the ship in working order. They get the engines to turn over and, by improvising a steering gear, set sail for England, guided only by the sun and the stars. Three months later, after enduring many hardships, even to the extent of not heating any food lest a spark ignite the heavy gas fumes, the brave men guide their ship into the mouth of the Clyde with 11,000 of her cargo of 12,000 tons of gasoline still intact. Each is honored by the Government for his bravery and, under the maritime salvage laws, divide a huge award.

Robert Hamer and Charles Frend wrote the screen play, Michael Bacon produced it, and Mr. Frend directed it.

"Three On a Ticket" with Hugh Beaumont and Cheryl Walker

(*PRC, April 5; time, 64 min.*)

A fair "Michael Shayne" program detective melodrama. It is typical of the other pictures in the series, and should give satisfaction where the previous ones have gone over, for, despite the far-fetched story, it manages to hold one's attention reasonably well. The action moves along at a steady pace, alternating comedy with melodramatic situations, but since the plot developments are obvious the spectator is held only in fair suspense. All in all, however, it should serve its purpose as a supporting feature on a midweek double-bill:—

Brooks Benedict, a private detective, staggers into Hugh Beaumont's office mortally wounded and falls dead. Beaumont, a private detective himself, recovers part of a baggage check from the man's body and cautions his secretary, Cheryl Walker, to keep the clue a secret. Inspector Ralph Dunn, investigating the death, reveals that his office had received instructions that morning from the FBI to arrest Benedict. In the course of events, Beaumont is visited by Louise Currie, a vivacious blonde, who seeks his aid to free herself from her husband, Douglas Fowley, an escaped convict, and on the following day he is waylaid by two thugs who beat him and demand that he give up his portion of the baggage check. He is rescued by the police, who had been called by Cheryl. Gavin Gordon, who identifies himself as an FBI agent, enters the case and reveals to Beaumont that Benedict and Fowley had stolen plans of a secret weapon, which they planned to sell to a foreign government. Before long Beaumont finds himself involved in the death of Fowley, who had been shot by Louise, and, to add to his troubles, Louise and the thugs kidnap Cheryl and demand the baggage check in exchange for her release. He arranges to turn over the baggage check, but with the aid of the police traps the gang as they redeem the parcel. Gordon takes official charge of the parcel only to find himself exposed as an impostor by Beaumont, who proves that the parcel contained, not plans of a secret weapon, but the loot from a bank robbery, which Gordon, in cahoots with the others, had committed.

Fred Myton wrote the original screen play, Sigmund Neufeld produced it, and Sam Newfield directed it. The cast includes Paul Bryar, Charles Quigley and others.

Unobjectionable morally.

"The Two Mrs. Carrolls" with Humphrey Bogart, Barbara Stanwyck and Alexis Smith

(*Warner Bros., May 24; time, 99 min.*)

Based on the stage play by Martin Vale, this psychological melodrama about a neurotic artist, who poisons his first wife and attempts to do the same to his second wife, emerges on the screen as just a fair thriller. It may, however, do fairly good business on the strength of the stars' popularity. The production values are good and the acting capable, but in several of the scenes Humphrey Bogart, as the deranged artist, is guilty of overplaying. But it should be said that he, as well as the others, are made to speak lines that are stilted and artificial. Most of the excitement occurs in the closing scenes, where Bogart's attempt to murder his wife is foiled, but for the most part the action is draggy. The chief trouble with the picture is that it is hampered by excessive dialogue and by a plot that telegraphs its punches, thus lessening the suspense:—

After falling in love with Bogart, an American artist living in England, Barbara Stanwyck discovers that he was married and had a small daughter (Ann Carter). Bogart explains that his wife was an invalid, whom he no longer loved, and that he planned to divorce her. Using an assumed name, Bogart surreptitiously buys some poison from a druggist (Barry Bernard). Not long afterwards, his wife dies. He marries Barbara, and his little daughter becomes attached to her. One day they are visited by Pat O'Moore, a former suitor of Barbara's, who brings with him Alexis Smith, a flirtatious socialite, who wanted Bogart to paint her portrait. At first rude to Alexis, Bogart soon becomes infatuated with her and lays plans to rid himself of Barbara. Meanwhile the druggist, having learned of Bogart's identity and of the fact that his first wife died, begins to blackmail him. Barbara becomes unaccountably ill, and Bogart, solicitous and kinder than ever, brings her a nightly glass of milk prescribed by her physician (Nigel Bruce). Alexis' sudden decision to break off their affair because of his marital status spurs Bogart into action. He arranges for his daughter to be sent away to school, so that he could be left alone with Barbara. He goes to London to murder the druggist and, during his absence, while Barbara helps her step-daughter pack, the child innocently reveals the events preceding her mother's death, including the fact that Bogart fed her milk. The child's story convinces Barbara that Bogart was trying to poison her, so that he could marry Alexis—just as he had murdered his first wife, so that he could wed her. Although she almost loses her life, first by poison and then by strangulation, Barbara succeeds in thwarting his murderous plans. She is saved by the timely arrival of O'Moore and the police, who take Bogart, by now obviously insane, into custody.

Thomas Job wrote the screen play, Mark Hellinger produced it, and Peter Godfrey directed it. The cast includes Isobel Elsom, Anita Bolster and others.

Adult entertainment.

tie its interests to the interests of exhibitors whose allegiance, either through direct affiliation or favored customer status, rested with the producer-distributors.

Whether Fred dislikes some or all the Allied leaders, the way by which he could have really worked for harmony would have been for him to have approached the Allied leaders and try to win them over to his Forum idea, perhaps by suggesting that independent exhibition take part as a separate and distinct branch of the industry. In that way, provided Allied agreed, the idea for a Forum could have been sponsored jointly and the decision to postpone its organization could have been made by the joint sponsors, thus keeping the idea alive.

That the Allied leaders are not beyond cooperating with exhibitor organizations that are not affiliated with their own organizations through the CIEA, which, in addition to all the Allied units, includes the Unaffiliated Independent Exhibitors of N. Y. and the Pacific Coast Conference of Independent Theatre Owners, comprised of the I.T.O. of Southern California and Arizona, the I.T.O. of Northern California and Nevada, the I.T.O. of Washington, Northern Idaho and Alaska, and the I.T.O. of Oregon.

If Fred Wehrenberg can bring about harmony within the industry without the aid of Allied and the local organizations that are cooperating with it, he has the blessings of HARRISON'S REPORTS, for it will really be an accomplishment.

BILL RODGERS' SENSIBLE ATTITUDE

Quoting from instructions sent to his men in the field, William F. Rodgers, MGM vice-president and general sales manager, had this to say at a trade press luncheon in New York on Friday, March 28:

"The biggest problem you will face will be the neutralization of the many irritations that can arise from competitive bidding. The court order gives all competitive theatres the right to bid in free and open competition and we deem it our responsibility to administer the rules as outlined, if, as and when they are final, in that same fair, friendly manner that has featured our business contacts in the past. Any temptations to turn the good intentions of the order into self-advantage will not be tolerated in our sales organization. We expect to stress more and more a close and understanding personal relationship between our organization and our customers, for too much time spent in technical contract concentration can react to the detriment of the industry. Our bulwark has been firm exhibitor relations and, through them, to the public we serve, and these will be stressed even more in the future than in the past, if that is possible. At least, we expect you to make the effort. . . .

"As you know, we have been experimenting with competitive bidding in aggravated situations or in situations where we have been petitioned by theatre owners to start bidding. I would say in about 50 situations. As far as we know, those involved have been satisfied and as a general rule, I believe engagements have been satisfactory. I doubt if the money involved differs much from what we generally received out of the situations in dollars and cents. It is too early to predict just what the net results will be. However, when competitive bidding is formally put into effect, we will comply with each and every provision of the Decree and carry them through to the letter, just as we did on the Consent Decree. . . .

"We are fortunate in having on the books from 14,000 to 16,000 theatre owners with whom we do business. Their support and friendship have enabled us to be successful. It is our sincere hope that the technicalities of the decision will not result in disturbing these friendships of many years' standings."

Bill Rodgers is to be congratulated; his attitude is a sensible one, and the instructions he has given to his field forces indicate an unmistakably sincere desire that no one in his organization try to evade any of the decree's requirements by seeking loopholes or shortcuts, or resorting to subterfuges in order to make a better deal.

HARRISON'S REPORTS sincerely hopes that the executives of the other distributing companies will assume the same kind of attitude and will do all that is humanly possible to impress upon their sales forces that there is now a new order of things and that they must do their utmost to sell pictures in full harmony with the letter and spirit of the decree.

The decree, when finally passed upon by the Supreme Court, will remain the guiding rule for the distribution and exhibition of pictures, and, though the buyer and seller may feel that it leaves much to be desired, both should abide by its terms and should do everything possible to make the best of it.

PROOF THAT THE BAD AMERICAN PICTURES HURT US ABROAD

In his editorial in the March 15 issue of *Motion Picture Herald,* Terry Ramsaye stated that the Norwegian Government forbade the showing of "Grapes of Wrath" because the American distributors insisted that the audience be told, (by an introductory title, no doubt), that the conditions depicted are not normal, and that, at the end, the picture close with a trailer stating that the conditions depicted had been corrected, because these conditions had been called to the attention of the authorities.

The attempt of the American distributors to explain to the Norwegian public that the conditions depicted in the "Grapes of Wrath" are an exception and not the rule is positive proof that such pictures dishonor this nation abroad, for picture-goers receive the impression that what they see in a picture is gospel-truth.

When "Mr. Smith Goes to Washington" was first shown to the reviewers in 1939, this writer stated in several editorials that the picture would do great harm when shown abroad. Columbia sent a cry heaven-high that my editorials were biased. About two years later, Nelson A. Rockefeller, as co-ordinator of commercial and cultural relations among the American republics, gave out a statement that "Mr. Smith Goes to Washington" did much harm to this nation in the Latin-American countries, because people there took for granted that every American senator is what the picture depicted him to be. In later editorials, HARRISON'S REPORTS printed information to the effect that the axis powers aided and abetted the exhibition of this picture because it furthered their purpose—to show the "decay of democracy."

The American producers should be very careful in their selection of stories lest they harm this nation abroad. They cannot prevent the harm by attaching a leader and a trailer to the film informing the foreign picture-goers that what is depicted in the film is an exception, and not the rule; the impression that will remain in the minds of the public will be bad.

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

XXIX NEW YORK, N. Y., SATURDAY, APRIL 5, 1947 No. 14

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Seven Were Saved—Paramount (73 min.).....32
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RELEASE SCHEDULE FOR FEATURES

Columbia Features

(729 *Seventh Ave., New York* 19, *N. Y.*)

828 Alias Mr. Twilight—Duane-Marshall .....Dec. 19
863 The Fighting Frontiersman—Starrett (62 m.).Dec. 19
804 Singin' in the Corn—Judy Canova.....Dec. 26
829 The Return of Monte Cristo—Hayward-Britton..Dec.
807 Blondie's Big Moment—Singleton-Lake.....Jan. 9
823 Lone Wolf in Mexico—Mohr-Blore.....Jan. 16
831 The Jolson Story—Parks-Keyes.....Jan.
865 South of the Chisholm Trail—Starrett
(58 min.) .....Jan. 30
825 Blind Spot—Morris-Dowling.....Feb. 6
826 Cigarette Girl—Brooks-Lloyd.....Feb. 13
852 Over the Santa Fe Trail—Musical Western
(63 min.).....Feb. 13
830 Dead Reckoning—Bogart-Scott.....Feb.
832 Mr. District Attorney—O'Keefe-Chapman.....Feb.
819 The Thirteenth Hour—Dix-Morley.....Mar. 6
866 The Lone Hand Texan—Chas. Starrett
(56 min.) .....Mar. 6
814 Millie's Daughter—Gladys George.....Mar. 20
864 West of Dodge City—Chas. Starrett (58 m.)..Mar. 27
833 Johnny O'Clock—Powell-Keyes.....Mar.
809 King of the Wild Horses.....Mar. 27
834 Framed—Ford-Carter .....Apr.
836 The Guilt of Janet Ames—Russell-Douglas.....Apr.
808 Blondie's Holiday—Lake-Singleton.....Apr. 10
867 Law of the Canyon—Starrett.....Apr. 24

Eagle-Lion Features

(1270 *Sixth Ave., New York* 20, *N. Y.*)
(Distribution through PRC Exchanges)

It's a Joke Son—Delmar-Merkerl.....Jan. 25
Bedelia—Lockwood-Hunter .....Feb. 1
The Adventuress—Deborah Kerr.....Mar. 17
Lost Honeymoon—Tone-Richards-Conway...Mar. 29

Metro-Goldwyn-Mayer Features

(1540 *Broadway, New York* 19, *N. Y.*)

701 Holiday in Mexico—Pidgeon-Powell.....Sept. 19
703 The Cockeyed Miracle—Morgan-Wynn.....Oct. 11
704 No Leave, No Love—Johnson-Wynn.....Oct. 18
705 Rage in Heaven—Montgomery-Bergman
(reissue) .....Oct. 25
706 Two Smart People—Hodiak-Ball.....Nov. 22
707 Undercurrent—Hepburn-Taylor .....Nov. 29
708 The Show-Off—Skelton-Maxwell.....Dec. 20
709 The Secret Heart—Pidgeon-Colbert.....Dec. 27
710 Till the Clouds Roll By—Walker-Garland....Jan. 3
702 Gallant Bess—Thomson-Tobias.....Jan. 10
711 The Mighty McGurk—Berry-Stockwell.....Jan. 17
712 Lady in the Lake—Montgomery-Totter.....Jan. 24
714 Love Laughs at Andy Hardy—Rooney.....Feb. 14
715 My Brother Talks to Horses—Jenkins.....Feb. 21
713 Boomtown—Reissue .....Feb. 28
716 The Beginning or the End—Walker-Donlevy..Mar. 7
719 Little Mr. Jim—Jenkins-Craig.....Apr. 11
720 The Sea of Grass—Hepburn-Tracy.....Apr. 25
718 It Happened in Brooklyn—Sinatra-Grayson..Apr. 4

Monogram Features

(630 *Ninth Ave., New York* 19, *N. Y.*)

608 Mr. Hex—Bowery Boys .....Dec. 7
612 Silver Stallion—Reissue (59 m.).....Dec. 14
606 Sweetheart of Sigma Chi—Regan-Knox.....Dec. 21
681 Song of the Sierras—Jimmy Wakely (55 m.)..Dec. 28
609 Ginger—Albertson-Reed .....Jan. 4
610 Riding the California Trail—Roland-Loring
(59 m.) .....Jan. 11
611 Vacation Days—Stewart-Preisser.....Jan. 25
683 Rainbow Over the Rockies—Jimmy Wakely
(54 m.) .....Feb. 8

(*Continued on inside page*)

675 Valley of Fear—J. M. Brown (54 m.).....Feb. 15
Fall Guy—Penn-Loring.....Mar. 15
The Guilty—Granville-Castle.....Mar. 22
676 Trailing Danger—J. M. Brown (57 m.).....Mar. 29
684 Six Gun Serenade—Jimmy Wakely (55 m.)..Apr. 5
Violence—Coleman-O'Shea .....Apr. 12
Hard Boiled Mahoney—Bowery Boys.....Apr. 26
671 Land of the Lawless—J. M. Brown.....May 3
Sarge Goes to College—Stewart-Preisser.....May 10
It Happened on Fifth Avenue—Storm-DeFore-Moore (Allied Artists).....Not set
High Conquest—Lee-Roland.....Not set

PRC Pictures, Inc. Features

(625 *Madison Ave., New York* 22, N. Y.)

Stars Over Texas—Eddie Dean (57 m.).....Nov. 18
Wild West—Eddie Dean (73 m.).....Dec. 1
Born to Speed—Sands-Austin .....Jan. 12
Wild Country—Eddie Dean (59 m.).....Jan. 17
Law of the Lash—LaRue-St. John (54 m.)....Feb. 28
Devil on Wheels—Nash-Hickman.....Mar. 2
Range Beyond the Blue—Eddie Dean (54 m.).Mar. 17
Untamed Fury (formerly "Swamp Angel")—Conrad-Pendleton .....Mar. 22
Kit Carson—Andrews-Bari (reissue).....Mar. 22
The Last of the Mohicans—Scott-Barnes (reissue) .....Mar. 22
Three on a Ticket—Beaumont-Walker.....Apr. 5
Philo Vance's Gamble—Curtis-Ryan.....Apr. 12
The Big Fix—Brown-Ryan .....Apr. 12
West to Glory—Eddie Dean (61 m.).....Apr. 22
Frontier Fighters—Buster Crabbe (41 m.) (reissue) .....Apr. 26
Thundergap Outlaws—Dave O'Brien (38 m.) (reissue).....Apr. 26
Raiders of Red Rock—Crabbe (38 m.) (reissue) .....Apr. 26
Shootin' Irons—Tex O'Brien (reissue) (40 m.) .....Apr. 26
Panhandle Trail—Crabbe (reissue).....Apr. 26
Code of the Plains—Crabbe (38 m.) (reissue).Apr. 26
Corsican Brothers—(reissue) .....May 24
International Lady—(reissue) .....May 24
Philo Vance Returns—Curtis-Austin.....June 14

Paramount Features

(1501 *Broadway, New York* 18, N. Y.)

R5-3620 Jungle Princess—Reissue .....Sept. 1
R5-3624 The Plainsman—Reissue .....Sept. 1
4601 Two Years Before the Mast—Ladd-Bendix .Nov. 22
4602 Blue Skies—Crosby-Astaire .....Dec. 27
4603 Cross My Heart—Hutton-Tufts .....Jan. 10
4604 The Perfect Marriage—Young-Niven .....Jan. 24
4605 Ladies Man—Bracken-Welles .....Feb. 7
4606 California—Stanwyck-Milland .....Feb. 21
4607 Easy Come, Easy Go—Tufts-Lynn.....Mar. 7
4608 Suddenly It's Spring—McMurray-Goddard..Mar. 21
4620 Seven Were Saved—Denning-Craig.....Mar. 28
4609 My Favorite Brunette—Hope-Lamour.....Apr. 4
4621 Fear in the Night—Kelly-Kelley.....Apr. 18
4610 The Imperfect Lady—Milland-Wright.....Apr. 25
4611 Blaze of Noon—Holden-Baxter.....May 2
4612 Calcutta—Ladd-Russell .....May 30
4613 Welcome Stranger—Crosby-Fitzgerald.....June 13

Republic Features

(1790 *Broadway, New York* 19, N. Y.)

604 The Fabulous Suzanne—Britton-Vallee .....Dec. 15
662 Stage Coach to Denver—Allan Lane (56 m.)..Dec. 23
602 The Pilgrim Lady—Douglas-Roberts .....Jan. 22
682 Trail to San Antone—Gene Autry (67 m.)...Jan. 25
607 Calendar Girl—Frazee-Marshall.....Jan. 31
608 Angel and the Badman—Wayne-Russell.....Feb. 15
641 Apache Rose—Roy Rogers (75 m.).....Feb. 15
606 The Magnificent Rogue—Roberts-Douglas....Feb. 15
663 Vigilantes of Boomtown—Allan Lane (56 m.) .....Feb. 15
605 The Ghost Goes Wild—Ellison-Gwynne.....Mar. 8
610 Hit Parade of 1947—Albert-Moore.....Mar. 22
664 Homesteaders of Paradise Valley—Lane (59 min.) .....Apr. 1
683 Twilight on the Rio Grande—Gene Autry (71 min.) .....Apr. 1
611 Yankee Fakir—Frawley-Woodbury .....Apr. 1
612 Spoilers of the North—Kelley-Booth.....Apr. 24

Special
601 I've Always Loved You—Dorn-McLeod.....Dec. 2
(*Ed. Note: Release dates on "That's My Gal" and "Bells of San Angelo," listed in the last index, have been withdrawn.*)

RKO Features

(1270 *Sixth Ave., New York* 20, N. Y.)
(No national release dates)

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714 Dick Tracy vs. Cueball—Morgan-Conway.....
712 Vacation in Reno—Haley-Jeffreys.....
715 The Falcon's Adventure—Tom Conway.....
711 The Locket—Aherne-Day.....
712 San Quentin—Tierney-Maclane.....

Block 4
716 The Farmer's Daughter—Young-Cotten.....
717 Trail Street—Scott-Jeffreys.....
718 Beat the Band—Langford-Krupa.....
720 Code of the West—Warren-Alden.....
719 The Devil Thumbs a Ride—Tierney-Leslie.....

Block 5
Honeymoon—Tone-Temple-Madison .....
Tarzan and the Huntress—Weissmuller.....
Born to Kill—Trevor-Tierney.....
A Likely Story—Hale-Williams.....
Banjo—Moffett-Reed .....

Block 6
Woman on the Beach—Ryan-Bennett.....
They Won't Believe Me—Hayward-Young.....
Desperate—Brodie-Long .....
Dick Tracy's Dilemma—Byrd-Christopher.....
Thunder Mountain—Holt-Martin.....

Specials
761 Notorious—Bergman-Grant .....
792 Fantasia—Reissue .....
791 Song of the South—Disney .....
781 It's a Wonderful Life—Stewart-Reed .....
751 Best Years of Our Life—March-Andrews-Wright-Loy .....
762 Sinbad the Sailor—Fairbanks, Jr.-O'Hara.....

Twentieth Century-Fox Features

(444 W. 56th *St., New York* 19, N. Y.)

644 Wanted for Murder—English-made .....Nov.
645 My Darling Clementine—Fonda-Darnell .....Nov.
646 Margie—Crain-Young .....Nov.
647 The Razor's Edge—Power-Tierney.....Dec.
648 Dangerous Millions—Taylor-Drake .....Dec.
649 Wake Up and Dream—Haver-Payne.....Dec.
701 The Razor's Edge—Power-Tierney.....Jan.
702 13 Rue Madeleine—Cagney-Annabella.....Jan.
703 The Shocking Miss Pilgrim—Grable-Haymes....Jan.
704 Les Miserables—(reissue) .....Jan.
705 Stanley & Livingston— (reissue).....Jan.
706 Boomerang—Andrews-Wyatt .....Feb.
707 The Brasher Doubloon—Montgomery-Guild....Feb.
708 Strange Journey—Kelly-Massen.....Feb.
711 Backlash—Rogers-Travis .....Mar.
710 Carnival in Costa Rica—Haymes-Vera-Ellen....Mar.
709 Alexander's Ragtime Band—(reissue).....Apr.

United Artists Features

(729 *Seventh Ave., New York* 19, N. Y.)

Susie Steps Out—Bruce-Caldwell.....Dec. 13
Abie's Irish Rose—Dru-Norris .....Dec. 27
Fool's Gold—Wm. Boyd (63 m.).....Jan. 31
The Red House—Robinson-McCallister.....Feb. 7
The Fabulous Dorseys—Dorsey Bros.-Janet Blair...Feb. 21
The Private Affairs of Bel Ami—Sanders-Lansbury.Mar. 7
Fun on a Weekend—Bracken-Lane.....Mar. 14
The Macomber Affair—Peck-Bennet.....Mar. 21
Unexpected Guest—Wm. Boyd (61 m.).....Mar. 28
The Sin of Harold Diddlebock—Harold Lloyd....Apr. 4
New Orleans—DeCordova-Patrick.....Apr. 18
Ramrod—McCrea-Lake-DeFore .....May 2
Adventures of Don Coyote—Martin-Rafferty.....May 9
Dangerous Venture—Wm. Boyd (59 m.).....May 23

Universal-International Features

(1270 *Sixth Ave., New York* 20, N. Y.)

602 The Magnificent Doll—Rogers-Meredith.....Nov.
603 The Notorious Gentleman—Harrison-Palmer..Nov.
604 Temptation—Oberon-Brent .....Dec.
606 Swell Guy—Tufts-Blyth .....Jan.
607 I'll Be Yours—Deanna Durbin.....Jan.
605 The Wicked Lady—Mason-Lockwood .....Jan.
608 Song of Scheherazade—DeCarlo-Donlevy.....Mar.
609 Smash-Up—Hayward-Bowman .....Mar.

Destry Rides Again—(reissue).....Mar.
When the Daltons Rode—(reissue).....Mar.
610 Michigan Kid—Hall-McLaglen.....Mar.
612 Buck Privates Come Home—Abbott & Costello...Apr.
You Can't Cheat an Honest Man—(reissue).....Apr.
I Stole a Million—(reissue).....Apr.

Warner Bros. Features
(321 W. 44th St., New York 18, N. Y.)

606 Never Say Goodbye—Flynn-Parker .....Nov. 9
607 The Verdict—Greenstreet-Lorre .....Nov. 23
608 King's Row—Reissue .....Dec. 7
609 Wild Bill Hickock Rides—Reissue.....Dec. 7
610 The Time, The Place, and the Girl—Morgan-Carson .....Dec. 28
611 The Man I Love—Lupino-Alda .....Jan. 11
612 Humoresque—Crawford-Garfield .....Jan. 25
613 The Beast with 5 Fingers—Lorre-King.....Feb. 8
614 Nora Prentiss—Sheridan-Smith .....Feb. 22
615 Pursued—Wright-Mitchum .....Mar. 8
616 That Way With Women—Clark-Vickers....Mar. 29
617 Stallion Road—Reagan-Smith-Scott.....Apr. 12
618 The Sea Hawk—Flynn-Raines (reissue).....Apr. 26
619 The Sea Wolf—Robinson-Lupino (reissue)...Apr. 26
620 Love and Learn—Hutton-Carson-Vickers....May 3

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

8654 Community Sings No. 4 (9½ m.).....Dec. 19
8954 Ray McKinley & Orch.—Thrills of Music...Dec. 26
8854 Screen Snapshots No. 4 (9½ m.) .....Dec. 26
8501 Loco Lobo—Color Rhapsody (6 m.).....Jan. 9
8701 Fowl Brawl—Phantasy (6 m.).....Jan. 9
8805 Polo—Sports (9 m.).....Jan. 30
8955 Shorty Sherrock & Orch.—Thrills of Music (8½ m.) .....Jan. 23
8855 Screen Snapshots No. 5 (9 m.).....Jan. 23
8655 Community Sings No. 5 (10 m.).....Jan. 23
8702 The Uncultured Vulture—Color. Phantasy (5½ m.) .....Feb. 6
8856 Screen Snapshot No. 6 (9 m.).....Feb. 6
8502 Cockatoos for Two—Color. Rhap. (6 m.)....Feb. 13
8806 Cue Tricks—Sports (9 m.).....Feb. 20
8656 Community Sings No. 6 (10 m.).....Feb. 27
8956 Buddy Morrow & Orch.—Thrills of Music (9½ m.) .....Feb. 27
8503 Big House Blues—Color Rhap. (7 m.).....Mar. 6
8857 Screen Snapshots No. 7 (10 m.).....Mar. 13
8657 Community Sings No. 7.....Mar. 13
8807 Tennis Wizards—Sports.....Mar. 20
8703 Wacky Quacky—Phantasy (6 m.).....Mar. 20
8957 George Towne & Orch.—Thrills of Music...Mar. 27
8858 Screen Snapshots No. 8 (10 m.).....Apr. 10
8658 Community Sings No. 8.....Apr. 17
8808 Goofy Golf—Sports .....Apr. 24
8704 Leave Us Chase It—Phantasy.....Apr. 24

Columbia—Two Reels

8403 Three Little Pirates—3 Stooges (18 m.)....Dec. 5
8435 Andy Plays Hookey—Andy Clyde (18 m.)..Dec. 19
8404 Half Wits Holiday—3 Stooges (17½ m.)....Jan. 9
8436 Meet Mr. Mischief—Harry Von Zell.....Jan. 23
8140 Jack Armstrong—Serial (15 ep.).....Feb. 6
8424 Hot Heir—Hugh Herbert (16½ m.).....Feb. 13
8437 Scooper Dooper—S. Holloway (18 m.).....Feb. 27
8405 Fright Night—Stooges (17 m.) .....Mar. 6
8438 The Good Bad Egg—J. De Rita (17 m.)....Mar. 20
8439 Bride and Gloom—Shemp Howard (16 m.)..Mar. 27
8440 Two Jills and a Jack—A. Clyde.....Apr. 17
8406 Out West—3 Stooges (17½ m.).....Apr. 24
(Ed. Note: #8425, "Cupid Goes Nuts," shown as a March 27 release on the last index, has been withdrawn.)

Metro-Goldwyn-Mayer—One Reel

S-853 I Love My Husband, But—Pete Smith (9m.).Dec. 7
S-854 Playing By Ear—Pete Smith (9 m.).....Dec. 28
K-871 A Really Important Person—Passing Parade (11 m.) .....Jan. 11
S-855 Athletique—Pete Smith (9 m.).....Jan. 11
S-856 Diamond Demon—Pete Smith (9 m.).....Feb. 1
W-832 Cat Fishin'—Cartoon (8 m.).....Feb. 22
S-857 Early Sports Quiz—Pete Smith (9 m.)....Mar. 1
W-833 Part Time Pal—Cartoon (8 m.).....Mar. 15
T-812 Calling on Costa Rica—Traveltalk (10 m.)..Mar. 15
S-858 I Love My Wife, But—Pete Smith (9 m.)..Apr. 5

Metro-Goldwyn-Mayer—Two Reels

A-801 The Luckiest Guy in the World—Special (21 m.) .....Jan. 25

Paramount—One Reel

R6-4 Like Father-Like Son—Sportlight (10 m.)...Dec. 13
L6-1 Unusual Occupations No. 1 (10 m.).....Dec. 13
Y6-2 Pooch Parade—Speak. of Animals (10 m.)..Dec. 27
R6-5 Jumping Jacks—Sportlight (10 m.).....Jan. 10
J6-2 Sponge Divers—Popular Science (11 m.)....Jan. 17
K6-3 Radio, Take It Away!—Pacemaker (11 m.)..Jan. 31
R6-6 Selling the Sun—Sportlight (10 m.).....Jan. 31
L6-2 Swedish Glassmakers—Unusual Occup. (10 m.) .....Feb. 14
K6-4 Try and Catch Me!—Pacemaker (9 m.).....Feb. 14
Y6-3 In Country Life—Speak. of Animals (10 m.).Feb. 27
R6-7 Under White Sails—Sportlight (9 m.).....Feb. 28
J6-3 Air-Borne Pastures—Popular Science (11 m.).Feb. 28
L6-3 G. I. Hobbies—Unusual Occupations (11 m.) .....Mar. 14
Y6-4 They're Not So Dumb—Speak. of Animals (8 m.) .....Mar. 28
J6-4 Marine Miracles—Popular Science (11 m.)...Apr. 4
U6-1 Wilbur the Lion—Puppetoon (9 m.) .....Apr. 18
R6-8 Iced Lightning—Sportlight .....Apr. 18
E6-1 Abusement Park—Popeye (7 m.).....Apr. 25
P6-2 Stupiditious Cat—Noveltoon.....Apr. 25
P6-3 Enchanted Square—Noveltoon.....May 9
D6-1 Loose in the Caboose—Little Lulu.....May 23

Paramount—Two Reels

37 Two Decades of History—Special (22½ m.) .....Jan. 4
FF6-1 Sweet and Low—Musical Parade (19 m.)..Mar. 28

Republic—Two Reels

692 Jungle Girl—Serial (15 ep.) (reissue).....Dec. 16
691 Son of Zorro—Serial (13 ep.).....Jan. 18
Jesse James Rides Again—Serial (13 ep.)....Mar. 21

RKO—One Reel
1945-46

64115 Pluto's Housewarming—Disney (7 m.)....Dec. 20
64118 Sleepy Time Donald—Disney (7 m.).....Jan. 20
64116 Rescue Dog—Disney .....Mar. 21
64117 Straight Shooter—Disney.....Not set
(End of 1945-46 Season)

Beginning of 1946-47 Season

74201 Flicker Flashbacks No. 1 (9 m.).....Sept. 13
74301 Skating Lady—Sportscope (9 m.).....Sept. 20
74302 Hail Notre Dame—Sportscope (8 m.).....Oct. 18
74202 Flicker Flashbacks No. 2 (9 m.).....Oct. 25
74303 Bowling Fever—Sportscope (8 m.) .....Nov. 15
74203 Flicker Flashbacks No. 3 (8 m.).....Dec. 6
74304 Kentucky Basketeers—Sportscope (8 m.) ..Dec. 13
74305 College Climbers—Sportscope (8 m.).....Jan. 10
74204 Flicker Flashback No. 4 (10 m.).....Jan. 17
74306 Ski Champions—Sportscope (8 m.).....Feb. 7
74205 Flicker Flashbacks No. 5 (8 m.).....Feb. 28
74307 Ice Skippers—Sportscope (8 m.).....Mar. 7

RKO—Two Reels

73504 Buckaroo Broadcast—Western Musical (reissue) (18 m.) .....Dec. 20
73102 Germany Today—This is America (16 m.).Dec. 13
73901 Football Highlights of 1946—Special (19½ m.) .....Dec. 15
73103 A Nation is Born—This is Amer. (20 m.)..Jan. 10
73202 Follow that Music—Musical (18 m.) .....Jan. 31
73402 I'll Build it Myself—Ed. Kennedy (18 m.)..Feb. 7
73104 Campus Boom—This is America (16 m.)....Feb. 7
73701 Borrowed Blonde—Leon Errol (15 m.)....Mar. 7
73105 San Francisco-Pacific Gateway—This is America (16 m.).....Mar. 7

Twentieth Century-Fox—One Reel

7254 Girls and Gags—Adventure (8 m.).....Nov. 22
7508 Uninvited Pests (Talking Magpies)—Terrytoon (7 min.) .....Nov. 28
7509 The Hep Cat (Mighty Mouse)—Terry. (7 m.) .....Dec. 6
7353 Playtimes Journey—Sports (8 m.) .....Dec. 13
7510 Beanstalk Jack—Terrytoon (7 m.) .....Dec. 20
7201 Fantasy of Siam—Adventure (8 m.).....Jan. 3
7511 Crying Wolf (Mighty Mouse)—Terrytoon (7 m.) .....Jan. 10
7901 Monkey-Tone News—Lew Lehr (9 m.).....Jan. 17
7512 McDougal's Rest Farm (Magpies)—Terrytoon (7 m.) .....Jan. 31
7302 Style of the Stars—Sports (10 m.).....Feb. 7
7513 Dead End Cats (Mighty Mouse)—Terrytoon (7 m.) .....Feb. 14

(Continued on last page)

7514 Hoppy Go Lucky (Magpies)—Terrytoon (7 m.) .....Feb. 28
7202 Royalty of the Range—Adventure (9 m.)...Mar. 7
7515 Mexican Baseball (Gandy Goose)—Terrytoon (7 m.) .....Mar. 14
7516 Alladin's Lamp (Mighty Mouse)—Terry....Mar. 28
7255 The Cape of Good Hope—Adventure (8 m.).Apr. 4
7517 Cat Trouble (Talking Magpies)—Terry....Apr. 11
7518 Sky is Falling (Mighty Mouse)—Terry....Apr. 25
7951 Fisherman's Nightmare—Lew Lehr (8 m.)..May 2
7519 The Intruder (Talking Magpies)—Terry....May 9
7303 Tanbark Champion—Sports (8 m.).....May 23
7520 Meet Deadeye Dick (Mighty Mouse)—Terry .....May 30
7256 Zululand—Adventure (8 m.).....June 6
7203 Harvest of the Sea—Adventure (9 m.).....July 4

Twentieth Century-Fox—Two Reels

Vol. 13 No. 4—The American Cop—March of Time (18 m.) .....Nov. 29
Vol. 13 No. 5—Nobody's Children—March of Time (17 m.) .....Dec. 27
Vol. 13 No. 6—Germany—Handle with Care—March of Time (19 m.) .....Jan. 24
Vol. 13 No. 7—Fashion Means Business—March of Time (17 m.).....Feb. 21

United Artists—One Reel

Toccata and Fugue—Musicolors (10 m.).....Oct. 15

Universal—One Reel

2322 Wacky Weed—Cartoon (7 m.).....Dec. 16
2361 Juvenile Jury No. 1 (11 m.).....Dec. 16
2392 Nature's Atom Bomb—Answer Man No. 2 (10 m.) .....Dec. 30
2382 The Singing Barbers—Sing & Be Happy.....Feb. 17
2333 Musical Moments—Cartune (8 m.).....Feb. 24
2341 Bear Facts—Variety Views (9 m.).....Feb. 24
2342 Pelican Pranks—Variety Views (9 m.).....Feb. 24
2393 The Jungle Gangster—Answer Man No. 3 (9 m.) .....Mar. 3
2343 Wild West Chimp—Variety Views.....Mar. 17
2394 Red Fury—Answer Man No. 4 (10 m.).....Mar. 24
2362 Juvenile Jury No. 2 (10 m.).....Mar. 31
2344 Rhumba Holiday—Variety Views (9 m.)....Apr. 21
2324 Smoked Hams—Cartune (7 m.).....Apr. 28

Universal—Two Reels

2302 Champagne Music—Musical (15 m.).....Nov. 20
2303 Tumbleweed Tempos—Musical (15 m.)....Dec. 4
2304 Moonlight Melodies—Musical (15 m.).....Dec. 18
2305 Tex Beneke & Glen Miller Orch.—Musical (15 m.) .....Mar. 26
2306 Melody Maestro—Musical (15 m.).....Apr. 2

Vitaphone—One Reel 1945-46

2712 One Meat Brawl—Merrie Mel. (7 m.).....Jan. 18
2713 Goofy Gophers—Merrie Mel. (7 m.).....Jan. 25
2714 Gay Anties—Merrie Mel. (7 m.) .....Feb. 15
2715 Scentimental Over You—Merrie Mel. (7 m.) .....Mar. 8
2726 Hare Grows in Manhattan—Bugs Bunny (7 m.) .....Mar. 22
2716 Birth of a Nation—Looney Tune (7 m.)....Apr. 12
2717 Tweetie Pie—Looney Tune (7 m.).....May 3
2718 Rabbit Transit—Looney Tune (7 m.).....May 10
2719 Hobo Bobo—Looney Tune (7 m.).....May 17
2720 Along Came Daffy—Looney Tune (7 m.)...June 14

(End of 1945-46 Season)

Beginning of 1946-47 Season

3501 King of the Everglades—Sports (10 m.)....Sept. 14
3301 Fox Pop—Blue Ribbon Cartoon (7 m.)....Sept. 28
3402 So You Want to Play the Horses—Joe McDoakes (10 m.).....Oct. 5
3601 Dezi Arnaz & Band—Melody Master (10 m.).Oct. 12
3302 Wackie Worm—Blue Ribbon Cartoon (7m.).Oct. 12
3801 Star Spangled City—Adventure (10 m.)...Oct. 19
3502 Lazy Hunter—Sports (10 m.).....Oct. 26
3303 You're an Education—B. R. Cartoon (7 m.).Oct. 26
3802 Rubber River—Adventure (10 m.).....Nov. 16
3401 So You Want to Keep Your Hair—Joe McDoakes (10 min.) .....Dec. 7
3602 Melody of Youth—Melody Master (10 m.)..Dec. 14
3403 So You Think You're a Nervous Wreck—Joe McDoakes (10 min.) .....Dec. 28
3505 Let's Go Swimming—Sports (10 m.).....Jan. 4
3503 Battle of Champs—Sports (10 m.).....Jan. 18
3603 Big Time Revue—Melody Master (10 m.)...Jan. 25
3304 Have You Got Any Castles—Blue Ribbon Cartoon (7 min.) .....Feb. 1
3604 Stan Kenton & Orch.—Mel. Mas. (10 m.)...Feb. 22
3305 Pigs Is Pigs—Cartoon (7 m.) .....Feb. 22
3504 American Sports Album—Sports (10m)....Mar. 8
3803 Kingdom of the Wild—Adventure (10 m.)..Mar. 15
3306 Cat's Tale—Blue Ribbon Cartoon (7 m.)....Mar. 29
3605 Vaudeville Revue—Mel. Masters (10 m.)..Apr. 12
3307 Gooey Groceries—B. R. Cartoon (7 m.)....Apr. 19
3507 Harness Racing—Sports (10 m.).....May 3
3404 So You're Going To Be a Father—Joe McDoakes (10 m.).....May 10
3405 So You Want to Be in Pictures—Joe McDoakes (10 m.) .....June 7
3508 Flying Sportsman in Jamaica—Sports (10 m.) .....June 7
3509 A Day at Hollywood Park—Sports (10 m.)..June 7
3308 Doggone Modern—B. R. Cartoon (7 m.)....June 14
3510 Tennis Town—Sports (10 m.).....June 21
3701 Hinky at the Circus—Merrie Mel. (7 m.)...June 21
3719 Easter Yeggs—Bugs Bunny (7 m.).....June 28
3804 Circus Horse—Adventure (10 m.).....June 28

Vitaphone—Two Reels

3103 Alice in Movieland—Featurette (20 m.).....Dec. 21
3104 Dog in the Orchard—Featurette (20 m.).....Jan. 11
3105 Keystone Hotel—Featurette (20 m.) .....Feb. 8
3004 Saddle Up—Special (20 m.).....Mar. 1
3106 Remember When—Featurette (20 m.).....Apr. 5
3003 A Boy and His Dog—Special (20 m.).....Apr. 26
3005 Song of a Nation—Special (20 m.).....May 31

NEWSWEEKLY NEW YORK RELEASE DATES

Pathe News

75266 Sat. (E) ...Apr. 5
75167 Wed. (O)..Apr. 9
75268 Sat. (E)...Apr. 12
75169 Wed. (O)..Apr. 16
75270 Sat. (E)...Apr. 19
75171 Wed. (O)..Apr. 23
75272 Sat. (E) ...Apr. 26
75173 Wed. (O)..Apr. 30
75274 Sat. (E) ...May 3
75175 Wed. (O)..May 7
75276 Sat. (E) ...May 10
75177 Wed. (O)..May 14
75278 Sat. (E) ...May 17
75179 Wed. (O)..May 21
75280 Sat. (E) ...May 24

Paramount News

62 Thurs. (E) ....Apr. 3
63 Sunday (O) ...Apr. 6
64 Thurs. (E) ....Apr. 10
65 Sunday (O) ...Apr. 13
66 Thurs. (E) ....Apr. 17
67 Sunday (O) ...Apr. 20
68 Thurs. (E) ....Apr. 24
69 Sunday (O) ...Apr. 27
70 Thurs. (E) ....May 1
71 Sunday (O) ...May 4
72 Thurs. (E) ....May 8
73 Sunday (O) ...May 11
74 Thurs. (E) ....May 15
75 Sunday (O) ...May 18
76 Thurs. (E) ....May 22

Fox Movietone

62 Thurs. (E) ....Apr. 3
63 Tues. (O).....Apr. 8
64 Thurs. (E) ....Apr. 10
65 Tues. (O) ....Apr. 15
66 Thurs. (E) ....Apr. 17
67 Tues. (O).....Apr. 22
68 Thurs. (E)....Apr. 24
69 Tues. (O) ....Apr. 29
70 Thurs. (E) ....May 1
71 Tues. (O) ....May 6
72 Thurs. (E) ....May 8
73 Tues. (O).....May 13
74 Thurs. (E) ....May 15
75 Tues. (O).....May 20
76 Thurs. (E) ....May 22

Universal

26 Thurs. (E) ....Apr. 3
27 Tues. (O) ....Apr. 8
28 Thurs. (E) ....Apr. 10
29 Tues. (O).....Apr. 15
30 Thurs. (E) ....Apr. 17
31 Tues. (O).....Apr. 22
32 Thurs. (E) ....Apr. 24
33 Tues. (O).....Apr. 29
34 Thurs. (E) ....May 1
35 Tues. (O).....May 6
36 Thurs. (E) ....May 8
37 Tues. (O).....May 13
38 Thurs. (E) ....May 15
39 Tues. (O).....May 20
40 Thurs. (E) ....May 22

News of the Day

260 Thurs. (E)...Apr. 3
261 Tues. (O)....Apr. 8
262 Thurs. (E)...Apr. 10
263 Tues. (O)....Apr. 15
264 Thurs. (E) ...Apr. 17
265 Tues. (O)....Apr. 22
266 Thurs. (E) ...Apr. 24
267 Tues. (O)....Apr. 29
268 Thurs. (E) ...May 1
269 Tues. (O)....May 6
270 Thurs. (E) ...May 8
271 Tues. (O)....May 13
272 Thurs. (E) ...May 15
273 Tues. (O)....May 20
274 Thurs. (E) ...May 22

All American News

232 Friday .....Apr. 4
233 Friday .....Apr. 11
234 Friday .....Apr. 18
235 Friday .....Apr. 25
236 Friday .....May 2
237 Friday .....May 9
238 Friday .....May 16
239 Friday .....May 23

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STAY ORDER ON DECREE GRANTED

On Tuesday, April 8, U. S. Supreme Court Justice Stanley F. Reed handed down an order staying certain sections of the Statutory Court's decree in the New York anti-trust case.

With the exception of 20th Century-Fox, which, at its own request, was limited to a stay on the provisions calling for competitive selling and the termination of the arbitration system, the other seven defendants were granted a stay on the provisions that enjoined them from (1) fixing admission prices; (2) agreeing to maintain a system of clearance; (3) granting clearance to theatres not in substantial competition; (4) granting unreasonable clearance to theatres in competition; (5) making and performing formula deals and master agreements; (6) conditioning the licensing of one picture upon an agreement that the exhibitor license one or more other pictures (block-booking); and (7) arbitrarily refusing an exhibitor the right to demand a run.

The order stays also the requirements that pictures be sold in accordance with the decree's competitive selling provisions; that the arbitration system established under the consent decree be terminated; and that the burden of establishing the legality of clearance shall be upon the distributor.

The stays granted are to remain in effect until the Supreme Court hands down its final ruling on the case. All other provisions of the decree, such as the ban against franchise agreements, the injunction against pooling agreements, the requirements for partial divorcement, and the enjoinment on theatre expansion, remain in effect.

Justice Reed, to insure prompt action on the filing of appeals, ordered that the stays granted shall be terminated and vacated on May 20, 1947 as to any defendant that fails to docket his appeal and file his record with the Supreme Court on or before that date.

Since no appeal can be made from this stay order, the distributors, until a final ruling by the Supreme Court, are now enabled to continue some of the practices declared illegal by the Statutory Court, such as admission price-fixing, block-booking, and the maintenance of a uniform system of clearances, without fear of being held in contempt of the decree. But the fact that they are relieved from liability for contempt of the decree does not relieve them of liability, in civil actions, for the violations they commit during the stay order, because the decision of the Statutory Court is considered to be the law unless reversed by the Supreme Court. Consequently, if the distributors follow the practices declared to be illegal in the hope that the Supreme Court will reverse the lower court's opinion, they will do so at their own peril.

The complete text of Justice Reed's stay order will be found elsewhere on these pages.

ASCAP TO "HIKE" THE SEAT TAX RATE

At its annual meeting in New York two weeks ago, the American Society of Composers, Authors and Publishers announced that it is contemplating the formulation of a revised schedule of music taxes for motion picture theatres. The reasons given by ASCAP for the proposed increase are that the prevailing seat tax rates were formulated in 1933, in the midst of the depression, and that the film industry is paying a disproportionate share of the Society's overall income, which in 1946 amounted to almost $10,000,000.

HARRISON'S REPORTS has always felt that the charging of a seat tax by ASCAP is an imposition on the exhibitors because the Society already charges the producers for the right to use its music in their pictures. Consequently, the exacting of a second charge from the exhibitors is unjust—yes, it is, in the opinion of this paper, even unmoral.

Of course, ASCAP will say that the radio industry, restaurants, and every other institution that uses music for entertainment at a profit pays royalties to those who conceive the music, and there is no reason why the picture theatres, too, should not be obliged to pay.

That sounds like good reasoning, but it is not. To begin with, when radio stations use ASCAP's music, it is right that they should pay royalties because no other component part of the radio industry pays a royalty. In the motion picture industry, however, the producer pays for the right of recording the music on his film, and he passes this cost on to the exhibitor in the form of higher film rentals. Accordingly, when the exhibitor pays for this tax through his film rental, and is then compelled to pay a seat tax directly to ASCAP, he is being subjected to double taxation. On top of this, the exhibitor, though compelled to pay a separate seat tax, cannot say to ASCAP: "Well, gentlemen, I don't like the particular music that has been recorded on 'Miss Puff,' which I am about to show in my theatre, so please take it out."

Oh, yes! ASCAP will call your attention to the fact that the copyright law gives the composer of a musical composition, and consequently to ASCAP, which has acquired the composer's copyright, three rights: The right of recording, the right of reproducing, and the right of playing his composition at a public performance for profit.

Though the laws seems to give the Society the right to exact a tax from the exhibitors, there are lawyers who think that it is exceeding its rights. These lawyers feel that associations, such as ASCAP, which control the rights to the copyrighted compositions of different authors, may be considered monopolies or combinations in restraint of trade when, through a pooling arrangement, which is exactly what ASCAP is, they collect for the public performance of each of such works a tax, part of which goes to composers whose music has not been used by the taxpayer.

I can cite legal arguments to support the contentions of these lawyers, but let us concern ourselves, not with the legal, but with the moral end of this tax imposition. Is it fair that the Society should charge a person a tax when that person cannot say: "Gentlemen, remove your music from this film"? Is that not taxation without representation?

In order to be protected from infringement suits, the exhibitor is compelled to pay ASCAP a seat tax, which is in effect a license fee. This fee, which is divided among more than 2100 members of ASCAP, entitles the exhibitor to the use of the copyrighted composition of every ASCAP member. But the fact of the matter is that the majority of the

(Continued on last page)

"Fun On a Weekend" with Eddie Bracken and Priscilla Lane

(*United Artists, Mar. 14; time, 93 min.*)

The deception theme is given a rib-tickling treatment in this amusing comedy-romance, which revolves around a penniless boy and girl who pose as a fabulously wealthy married couple to bluff their way into Florida society. The story itself is very thin, but the situations are well constructed and the ingenious way in which the couple get themselves in and out of numerous predicaments should keep audiences laughing almost continuously. The action is fast and, though there is not much human interest, there is a certain breeziness about the picture that keeps one's interest alive from start to finish. The direction is skillful, and the acting of Eddie Bracken and Priscilla Lane, as the enterprising couple, is very good. Allen Jenkins, as the exasperated owner of a hamburger stand, provokes much laughter:—

Broke and hungry, Priscilla and Bracken meet on a Florida beach and determine to transform themselves from tramps to tycoons. They exchange their clothes at a second-hand shop for smart bathing togs, then boldly introduce themselves as man and wife to Arthur Treacher, a real estate agent, and inform him that they were seeking to buy a large estate. Impressed by their intimation of wealth, Treacher conducts them to several fabulous estates. The tour gives the couple an opportunity to meet the owners and their socially prominent friends, all of whom are impressed by Bracken's "Wall Street" background, and several of whom try to promote business deals with him. Now able to refer to many prominent people as their friends, the couple manage to promote clothes on credit and move into a smart hotel. They give a fabulous party, and Bracken, after frightening a local department store tycoon into believing that he was going to build a larger store in opposition, is dazed to find himself offered the presidency of the tycoon's store to keep him from becoming a competitor. The offer, however, involved the signing of a contract by Bracken and his "wife," and since he imagined Priscilla to be in love with Tom Conway, a local playboy, Bracken decides that it was hopeless to ask her to marry him and gives up the offer. Priscilla, indignant because he did not recognize her love, offers to marry him but insists that he direct his talents into legitimate channels. It all ends with Jenkins, with whom they had become friendly, giving them a half interest in his hamburger stand to catupult it into the biggest and best known eatery in town.

Andrew Stone wrote the original screen play and produced and directed it. The cast includes Clarence Kolb, Alma Kruger, Fritz Feld and others.

Unobjectionable morally.

"Jewels of Brandenburg" with Richard Travis and Micheline Cheirel

(*20th Century-Fox, no release date set; time, 65 min.*)

An ordinary jewel-robbery melodrama; it rates no better than mid-week playing time on the lower half of a double bill. Not only is the story mediocre, but at times it is so confusing that one loses interest in the outcome. Moreover, the action bogs down frequently because of too much talk. It has its share of melodramatic incidents, but most of these are so mechanical that they leave one unimpressed. The players, handicapped by the poor material, are not helped by the ordinary direction, which frequently lapses into an unimaginative rut:—

When a collection of famous jewels seized by the U.S. Government in Germany is stolen, Leonard Strong, an international character who operated a cafe in Lisbon, is suspected. Richard Travis, a former secret American agent during the war, who had kept tabs on Strong, is requested by the authorities to help recover the jewels. Travis accepts the invitation and goes to Lisbon, where he gets back his old job as a piano player in Strong's cafe. He soon becomes satisfied that Strong, his wife, Micheline Cheirel, and several of their confederates, had the jewels in their possession. Aided by Carol Thurston, a cigarette girl, and Fernando Alvarado, a young boy, Travis sets out on a campaign to recover the jewels by subtle means. He deliberately drops clues and commits different acts that lead Strong to believe that he was associated with a combine that dealt in the buying of stolen gems. Strong checks Travis' movements carefully and ultimately comes to the conclusion that it was safe to deal with him. Accompanied by his confederates, Strong takes Travis into the wine cellar of his cafe to show him the jewels, only to discover that they had disappeared from the wine casket in which they were hidden. He accuses his confederates of doublecrossing him and starts a shooting fray just as the police, summoned by Carol, arrive. Strong is apprehended, and Micheline, wounded mortally, admits that she had taken the jewels and reveals their hiding place to Travis just before she dies. The case solved, Travis returns to his civilian job as a professor of music in a small midwestern college.

Irving Cummings, Jr. and Robert G. North wrote the original story and collaborated with Irving Elman on the screen play. Sol M. Wurtzel produced it, and Eugene Forde directed it.

Unobjectionable morally.

"Violence" with Nancy Coleman and Michael O'Shea

(*Monogram, April 12; time, 72 min.*)

A fairly interesting program melodrama, with a timely theme and an important message; it deals with the activities of a subversive organization, which enlists the support of discontented veterans and, under the guise of patriotism, uses them to spread hatred and discord. As an expose of pressure organizations with Fascist leanings, the picture makes its point well, but as melodramatic entertainment it does not live up to its title, mainly because talk has been substituted for action, and because the direction is inept. The proceedings are somewhat artificial, and for that reason it fails to hold one's attention gripped. There is, however, sufficient suspense and excitement brought about by an FBI agent's efforts to break up the organization, and on the whole it shapes up as an acceptable supporting feature:—

Peter Whitney, "muscle man" for Emory Parnell, leader of the United Defenders, an American fascist organization, kills Jimmy Clark, a veteran, who was to spearhead a campaign to get political support from veterans but refused when he recognized Sheldon Leonard, Parnell's lieutenant, as a former Storm Trooper. Nancy Coleman, a news photographer, who had changed her identity and had managed to get a job as Parnell's confidential secretary in order to get the inside story about the Defenders, takes time off for a "vacation" to deliver her photographs to her publisher, but en route becomes an amnesia victim as the result of

an automobile accident. Michael O'Shea, an F.B.I. agent investigating the Defenders, befriends Nancy and takes her back to Parnell. Through Nancy, O'Shea becomes a part of the organization and begins searching for evidence of murder when Clark's wife comes to Parnell in search of her husband. In her befuddled condition, Nancy reports O'Shea's activities to Parnell and Leonard, who torture the agent. Nancy, coming to his defense, is knocked unconscious by Leonard. The shock brings her out of her state of amnesia in time for her to communicate with her publisher and inform him of the organization's plan to cause a riot at a housing shortage meeting. The police, notified by the publisher, arrive at the meeting in time to quell the riot, killing several of the Defenders and capturing the others. Their lives spared, Nancy and O'Shea plan a honeymoon.

Stanley Rubin and Lewis Lantz wrote the original screen play, Jack Bernhard and Bernard Brandt produced it, and Mr. Bernhard directed it. The cast includes Frank Reicher, Pierre Watkin and others.

Unobjectionable morally.

"That's My Man" with Don Ameche and Catherine McLeod

(*Republic, no release date set; time,* 104 *min.*)

In spite of the fact that it follows a familiar formula, is at times incredible, and has considerable hokum, this mixture of comedy, drama, romance and horseracing shapes up as a fairly good mass entertainment. The story, which deals with the rise and fall of an accountant turned gambler, has human interest and emotional appeal, and there is plentiful excitement in the racing sequences, which are realistically depicted. In certain sequences there is a tendency to lag, but on the whole the picture has been handled and directed well, and the performances are competent. The opening scenes, where the hero scurries about Hollywood in a taxicab on a rainy night seeking shelter for himself and his three-week-old colt, finally persuading the heroine to put the animal up for the night in her apartment, are charming and comical. A particularly effective dramatic situation is where the hero recites "Little Boy Blue" to his little son, ill with pneumonia:—

Don Ameche, who believed that a good thoroughbred horse would become a champion if loved and taken care of, falls in love with Catherine McLeod, who had given his colt shelter from the rain. Having quit his job as an accountant, and having bought the colt to prove his theory, Ameche takes a job as a groom at a racetrack. He takes to gambling and after two years wins enough money to enter his horse, "Gallant Man," in his first race, which he wins. Shortly afterwards, Catherine and Ameche marry. The horse develops into a great champion and brings Ameche much wealth. But gambling becomes an obsession with him, and Catherine, unhappy because he neglected her and their baby son, separates from him. To add to Ameche's troubles, the racing authorities decide that "Gallant Man" was unbeatable and must carry extra weight to give the other horses a chance to win. Rather than see the horse handicapped, Ameche deliberately retires the animal. Ameche's luck changes and before long finds himself flat broke; he returns to his old job as an accountant. Lonesome and heartsick, Catherine decides to take "Gallant Man" out of retirement and enter him in the Hollywood Gold Cup Race. She hoped that Ameche, upon learning that his horse was to race again, would return. He does return, but is furious because he believed that the horse, long out of training, could not win. His bitterness disappears, however, when he sees Catherine and realizes how much he loved her. The big race starts, and "Gallant Man," after being left at the post, uses his old-time drive to come from behind and win. Reunited, Catherine and Ameche leave the track with the horse strutting proudly behind them.

Steve Fisher and Bradley King wrote the original screen play, and Frank Borzage produced it. The cast includes Roscoe Karns, John Ridgely and others.

Unobjectionable morally.

"Dark Delusion" with Lionel Barrymore, James Craig and Lucille Bremer

(*MGM, no release date set; time,* 90 *min.*)

A fair addition to the "Dr. Gillespie" series. This time the story has a psychological theme, with the action revolving around a young doctor's efforts to cure a mentally ill girl and thus save her from being committed to an insane asylum. The treatment follows a pattern familiar to the series in that Lionel Barrymore, in his usual role of the crusty head doctor, subtly injects himself into the situation and helps his protege to overcome his difficulties. Dramatically, the story never reaches any appreciable heights mainly because parts of it are illogical and drawn out, but it manages to hold one's interest to a fair degree and should find favor with audiences who are not too critical:—

When his protege, James Craig, a fiery-tempered but promising young surgeon, offends an influential patient who demands his dismissal from Blair Hospital, Barrymore decides it best to keep the young man away for several weeks and sends him to a small town to take over the practice of a local doctor while the latter is on vacation. Shortly after arriving in town, Craig is asked by Henry Stephenson, another doctor, to co-sign commitment papers on Lucille Bremer, who, according to Stephenson, was hopelessly insane. Craig examines the girl and, after talking with her, becomes convinced that she could be cured with proper treatment; he refuses to sign the papers that would commit her to an asylum. Lester Matthews, Lucille's wealthy father, agrees to put her under his care. Craig makes progress with the girl until several untoward incidents upset her and cause her to run away from hime. He finds Lucille and decides upon a desperate course. He hides her from her father, who had demanded that she be committed to an asylum, and, upon the advice of Barrymore, injects a truth serum into her veins to make her speak of everything she might otherwise withhold. Under this drug, Lucille reveals that she had suffered a fall from a horse, thus leading Craig to the cause of her illness—a clot on the brain. He performs a successful operation to remove the clot, and several weeks later returns the completely sane girl to her distraught but grateful father. When the doctor he had replaced returns from his vacation and announces his desire to retire, Craig grabs at the opportunity to take over his practice so that he could remain near Lucille, with whom he had fallen in love.

Jack Andrews and Harry Ruskin wrote the original screen play, Carey Wilson produced it, and Willis Goldbeck directed it. The cast includes Keye Luke, Alma Kruger, Art Baker and others.

Unobjectionable morally.

compositions owned by ASCAP's members are never performed in the exhibitor's theatre during the period for which he paid a tax, with the result that he is being compelled to pay for music he neither needs nor uses. And the sad part of it is that the exhibitor has no way out, for unless he pays a fixed price per seat, ASCAP will deny him the right to reproduce any music over which it has control. Moreover, the exhibitor, even if he wanted to, cannot enter into a separate agreement with any member of ASCAP for the performance of a specific composition because, under the Society's rules, the members are restrained from individually licensing their copyrighted compositions.

The troubles the exhibitors are having with ASCAP stem from the present copyright law, which was passed by Congress before talking pictures came into existence, and for this very reason the law is way out of contact with realities and is enabling ASCAP to maintain a stranglehold on theatre owners. One might well ask: "Where will ASCAP stop in setting your seat tax rate?" Under the present copyright law, it seems as if they can charge any amount they want to. HARRISON'S REPORTS recommends to each exhibitor that he contact his Congressman and put matters as they are before him, with the request that Congress take steps to amend the copyright law so that no exhibitor could be subjected to double taxation.

Allied States Association and the Motion Picture Theatre Owners of America have announced that they will oppose with every means at their command any attempt by ASCAP to increase the seat music tax. But, to be effective, both organizations will need your individual support. Get busy and contact your Congressman at once!

HANDLING A "TICKLISH" SITUATION IN A WISE WAY

More than five hundred fan club presidents, consisting of young men and women from all parts of the country, plan to invade Hollywood in June to hold a national convention.

Apparently fearing scandals, the kind that reflect on the entire industry, spokesmen for the Association of Motion Picture Producers and the Society of Independent Motion Picture Producers, have sent a joint letter to Mrs. Ellen Roufe, President of the "Fan Club League, International," in which they politely but firmly inform her that the members of both associations will accept no legal, financial or moral responsibility and will extend no cooperation in the event the convention is held.

Stating that "the project is ill advised and would prove embarrassing and disappointing to fan club delegates who might accept your invitation," these spokesmen point out to Mrs. Roufe that, "without prior consultation among or approval from our member studios and producers," she promised the delegates three days of studio visits, despite the fact that she had been orally informed that the studios cannot accept mass visits and that such visits "would be an impossible interference with the serious daily work of making pictures." They point out also that she made no arrangements for the proper chaperoning, supervision and protection of the hundreds of fan club representatives, of whom a large percentage are presumably minors, adding that her plan to have these delegates quartered in private homes as well as hotels scattered throughout Los Angeles "seemingly makes supervision impossible."

After telling Mrs. Roufe that she had no right to promise the delegates that numerous film stars would participate in the convention's affairs, particularly since such promised participation was without the stars' prior knowledge and consent, and without the approval of their studios, the spokesmen for the studios and producers close their joint letter by stating: "We believe you have made promises which you cannot fulfill, and the project on which you have embarked can result only in bringing great disappointment to fan club representatives who may come to Hollywood as a result of your activity."

The producers are to be congratulated for taking a wise stand in this matter. Aside from the fact that it is unfair to expect the studios to disrupt costly production schedules by opening their gates to mass visits, and that it is wrong to expect the stars to participate in convention activities when they work so hard and need their leisure time for relaxation, just how are the leaders of this movement going to find living quarters for the fan club representatives when there are none in Los Angeles to be had? When one takes into consideration the youthfulness of the visitors, coupled with the fact that proper chaperoning will be virtually impossible if their living quarters are spread out all over town, it is not difficult to understand that some of them might create causes for scandalous newspaper publicity. And even though the studios announce to the general public that they have no connection with these youngsters, the name "Hollywood," which will undoubtedly appear in every story, is, in the public's mind, synonymous with moving pictures, and the industry, though blameless, cannot help being connected with such scandals and will get a black eye just the same.

Since the bad publicity given to Hollywood reflects upon the industry as a whole, the exhibitor should do all he can to keep these youngsters away from the movie capitol. If you have a fan club in your city, you should call the attention of its members to the conditions their representative will have to face if he or she decides to attend the convention. In that way you will save some youngster from a great disappointment and at the same time reduce the possibility of an untoward incident embarrassing the industry. If possible, you should induce the editor of your local newspaper to say something about this matter so that the parents and relatives of a fan club representative, forewarned of what might happen, will do their utmost to discourage the youngster from making the trek to Hollywood.

COMPLETE TEXT OF STAY ORDER

The following is the full text of the stay order on the New York Statutory Court's decree, signed by Supreme Court Justice Stanley F. Reed on April 7. To refer to the sections of the decree mentioned herein, check with the January 4, 1947 issue of HARRISON'S REPORTS, in which the complete text of the final decree is published:

"It appearing that a final decree was entered in the above-entitled causes by the District Court of the United States for the Southern District of New York on December 31, 1946, and it further appearing that the plaintiff and all of the defendants and certain parties who sought leave to intervene have noted appeals to this court from said decree,

"Now, upon consideration of the applications of the defendants and certain of the parties who sought leave to intervene, and after hearing oral arguments thereon, it is ordered that the enforcement of the provisions of Subdivision Two (II), Paragraphs One (1), Two (2), Three (3), Four (4), Six (6), Seven (7), Eight (8), and Nine (9), and Subdivision Three (III), Paragraph One (1), insofar as it refers to Paragraph Six (6), of Subdivision Two (II), and Subdivision Five (V) of said decree be and they are hereby stayed as to all defendants, with the exception of the defendants Twentieth Century-Fox Film Corporation and National Theatres Corporation, pending the final disposition of the case by this court.

"Upon consideration of the application of the defendants, Twentieth Century-Fox Film Corporation and National Theatres Corporation, and after hearing oral argument, it is ordered that enforcement of the provisions of Subdivision Two (II), Paragraph Eight (8), and Subdivision Five (5), be, and they are hereby stayed as to said defendants pending the final disposition of the case by this court.

"The stay or stays herein granted, as to each defendant, shall terminate and be vacated on May 20, 1947, as to any defendant who shall fail to docket his appeal and file the record thereof with the clerk of this court on or before said date."

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DARRYL ZANUCK TO PRODUCE A RUSSIAN SPY STORY FOR FOX

Mr. Darryl F. Zanuck, vice-president in charge of production for 20th Century-Fox, has announced that he plans to produce "The Iron Curtain," a story dealing with the activities of Russian spies in the United States and Canada. He said that he was inspired to do so by the report of the Canadian Royal Commission on Russian spy ring activities, as published last year. What finally determined him was the testimony of J. Edgar Hoover, head of the FBI, given by him last week before the House Committee on Un-American Activities.

Mr. Zanuck said: "I believe that Mr. Hoover's statement definitely implied that conditions revealed by the Canadian report apply also to the United States. He (Mr. Hoover) stated that Communist espionage today is greater than Nazi spy operations before the war. . . . "

Mr. Zanuck will produce this picture, he said, in defiance of the Hollywood reds and pinks.

There is no question that every one of the exhibitors will wish Mr. Zanuck godspeed in his decision to produce such a picture. A disturbing statement on his part, however, is that his picture will not deal with either native Communists, or the Communist ideology, or with the Communist infiltration in American labor unions. Why not, Mr. Zanuck? Isn't a Communist a Communist regardless of whether he is an American citizen or a Russian? Don't both kinds work with the same object in view—inspired with the same ideal?

HARRISON'S REPORTS hopes that Mr. Zanuck, in producing this picture, will bring out the conditions prevailing in Russia, as verified by a multitude of American correspondents—that, in Russia, shoes cost $200, that a suit of clothes is unobtainable for less than $500, that an overcoat cannot be found even at $1000, or whatever other facts there are about the Russian way of life so that our American Communists may realize just what the Communist ideology does to the Russian people as well as to the rest of us.

Don't pull any punches, Mr. Zanuck! Tell the whole story!

LET THE AMERICAN PRODUCERS NOT FORGET THE AMERICAN MARKET

On the evening of March 4, about two hundred writers, directors, producers and studio representatives met at Lucy's restaurant, in Hollywood, to discuss frankly the influence of the American pictures on the overseas box-office, the steps to be taken so that such influence may be constructive and friendly, and the application of good taste in production to the end that entertaining films may be also good business sellers.

The Screen Writer, organ of the Screen Writers' Guild, quotes the statements made by many important Hollywood personages.

Among those who expressed their views was also Mr. William Gordon, formerly connected with RKO but now publicity head and foreign relations expert for Universal-International. Mr. Gordon said partly the following:

"Let me tell you that for every dollar of motion picture revenue we receive, forty-three cents comes from the foreign field. Forty-three cents out of every buck! Let's face it—without those forty-three cents, we're out of business. . . . "

During the early days of the war, even before the United States was embroiled, the foreign revenue from American films was cut off almost entirely. The American producers retrenched a bit, but their profits without the foreign market were affected very little. So the theory that the American picture industry cannot survive unless it gets from the foreign market forty-three cents out of each dollar taken in has been proved, according to the opinion of this writer, fallacious.

It seems to me as if the foreign representatives of the film companies are influenced solely by their environment: They are making their living out of foreign sales and naturally they want the pictures to suit foreign tastes, for the better the foreigners like our films the better will be their intake. But how about the tastes of the American people? Don't they deserve more consideration than the people abroad? Where would the American industry be without the domestic market? The American market, although comprised of only one hundred and forty million people, is far more important to the American producers than the almost two billion people outside the boundaries of the United States. For this reason at least as much thought should be given to it as is given to the foreign market.

But the interesting part of it is the fact that giving the American tastes the proper attention does not in the least lessen a picture's entertaining values for people abroad.

It is true that situations that might affect the feelings of people abroad should be avoided, but so should such situations as would affect the feelings of the American people. But let us not be like the dog of Aesop's fable: He was standing on the edge of a deep pool with a good-size chunk of meat in his mouth. When he saw the large reflection of the meat on the surface of the water, he dropped the meat and dived in after the reflection.

"Calcutta" with Alan Ladd, Gail Russell and William Bendix

(*Paramount, no release date set; time, 83 min.*)

Combining murder-mystery, jewel smuggling, and some romance, this is a conventionally directed and acted melodrama that should prove acceptable to general audiences, in spite of the fact that the story line is somewhat confusing, for it has the elements of suspense and thrills usual to pictures of this kind. It should please in particular the Alan Ladd fans, for the story has been tailored to fit his talents and he plays the part of the hero with characteristic toughness and determination. The picture has a surprise climax, played in somewhat satirical mood, in which Gail Russell, as the shy, retiring heroine, is revealed to be one of the criminals. William Bendix, as Ladd's buddy, furnishes some moments of comedy, but on the whole he is given little to do. Calcutta provides a colorful and exciting background for the proceedings:—

Ladd, Bendix, and John Whitney, close friends, pilot cargo planes between Calcutta and Chungking. On the eve of his engagement to Gail Russell, Whitney is found murdered. Ladd determines to find the killer and avenge his buddy's death. He makes Gail's acquaintance and through her comes upon clues indicating that Whitney had been involved in a jewel smuggling game. Ladd finds Gail appealing, but he intuitively suspects that she was withholding information. In the course of his investigation he becomes involved with Lowell Gilmore, a night-club proprietor, Paul Singh, a Hindu trader, and Edith King, a curio shop owner, each of whom had some dealings with Whitney. Subsequently he finds a horde of jewels hidden in one of the planes, and Singh, attempting to recover them, is killed mysteriously. Ladd is arrested on suspicion of murder, but Bendix, to gain Ladd's freedom, deliberately makes a suspect of himself. Ladd baits the mysterious owners of the jewels and, through a series of odd circumstances, discovers that Gail herself was one of the owners. He forces her to confess that she, Gilmore, and Singh were mixed up in the smuggling, but she puts the blame on Gilmore for the murders. Just then Gilmore appears and threatens to shoot them both. Gail whips out a gun with the same idea, but Ladd, moving quickly, tricks her into killing Gilmore, then turns her over to the police.

Seton I. Miller wrote the screen play and produced it. John Farrow directed it. The cast includes June Duprez, Gavin Muir and others. Adult entertainment.

"Born to Kill" with Claire Trevor and Lawrence Tierney

(*RKO, no release date set; time, 91. min.*)

This belongs in the "thriller" category, and as such is a fair picture of its kind,, but it will hardly be considered an entertainment except by those who are morbidly inclined. Not only is it sexy and suggestive, but it is unpleasant from start to finish. The main characters are completely unsympathetic; the "hero" is a maniacal killer who marries for money and murders people at the slightest provocation, and the "heroine" is just as unscrupulous in that she carries on an affair with him, in spite of the fact that he was married to her sister, and does her utmost to protect him from being caught and punished for his misdeeds. There are several other unsavory characters involved in the proceedings. The story itself is poorly constructed, for the motivations of the characters are vague. In its depiction of murder and sordidness the picture is in a class by itself. All in all it leaves one with an ugly taste:—

On the eve of her departure from Reno, Claire Trevor, a divorcee, discovers the bodies of Isabel Jewell, a neighbor, and Tony Barrett, her escort, who had been murdered by Lawrence Tierney, Isabel's boy-friend. She does not report the crime lest she become involved. On the train to San Francisco, she meets Tierney and becomes attracted to him, unaware that he had committed the murders a few hours previously in a jealous rage. In San Francisco, Tierney soon learns that Claire was engaged to Philip Terry, a wealthy industrialist, whose money she was after. He turns his attentions to Audrey Long, Claire's wealthy foster-sister, who quickly falls in love and marries him. Claire, however, continues her affair with him. Shortly thereafter Claire comes upon Walter Slezak, a private detective, who had been hired by Esther Howard, a beer-sotted friend of Jewell's, to track down the killer. His questions about Tierney arouse her suspicions, and later, Tierney himself admits to her that he had committed the crimes. To protect Tierney, she offers Slezak a bribe, figuring on getting the money from Terry. But Terry, sensing that she was untrue to him, leaves her. Meanwhile Elisha Cook, Jr., a close pal of Tierney's, sets out to murder Miss Howard only to be murdered himself by Tierney, who imagined that he was carrying on an affair with Claire. With Terry gone, and with the police investigating Cook's murder, Claire becomes frightened. She turns on Tierney by notifying the police about his crimes, and then exposes him to Audrey. When Tierney arrives home and discovers Claire's duplicity, he kills her just before the police break in and kill him.

Eve Green and Richard Macaulay wrote the screen play from the novel, "Deadlier Than the Male," by James Gunn. Herman Schlom produced it, and Robert Wise directed it.

Adult entertainment.

"Honeymoon" with Shirley Temple, Franchot Tone and Guy Madison

(*RKO, no release date set; time, 74 min.*)

A romantic comedy-farce with a Latin American background, "Honeymoon" never rises above the level of moderately amusing program fare; at times it is quite dull. Whatever business it will do will have to depend heavily upon the drawing power of the players. Revolving around a young U.S. Counsel, a career diplomat, who gets himself into all sorts of trouble with his fiancee when he tries to help a young American girl find and wed her soldier-sweetheart, the story is weak, silly and unimaginative, and for the most part the comedy situations are repetitious and forced. Frequently, slapstick is resorted to for laughs. Both Shirley Temple and Franchot Tone try hard to make something of their parts, but the mediocre material makes their work in vain, as they get so few laughs. Guy Madison, as her sweetheart, does not make much of an impression; his acting is far from finished. The production values are good, but in this case they are wasted:—

Having wangled a three-day pass from his post in the Canal Zone, Madison wires Shirley, his Minnesota sweetheart, to meet and marry him in Mexico City. The pair fail to meet when Madison's plane is delayed, and Shirley appeals to Tone, a career man at the American Consulate, for help. In his efforts to bring Shirley together with her boyfriend, Tone forgets to keep a date with Lina Romay, his aristocratic Mexican fiancee, thereby arousing her suspicions. After becoming involved in several compromising situations, Tone finally manages to get Shirley and Madison together, arranges for a local judge to marry them, and heaves a sigh of relief to be rid of them. But a new hitch develops when the judge discovers that Shirley was underage, and that she had stated that she was married in order to get her visitor's permit into Mexico. He orders her held for attempted bigamy, but Shirley manages to escape with Madison's help. Both seek out Tone and find him attending an elaborate reception at Lina's home, where Shirley recognizes among the guests several congressmen from her home state. Tone's interest in Shirley is misunderstood by Lina, and Tone, lest he offend the congressmen, finds himself unable to ignore Shirley's predicament. Matters become even more complicated when Shirley decides that it was Tone, not Madison, with whom she was in love. Subsequently events almost cost Tone his neck, his career, and the loss of his sweetheart, but through the use of political pull, and after a hectic showdown with Shirley, he finally arranges for her marriage to Madison, vastly to the relief of Lina.

Michael Kanin wrote the screen play based on a story by Vicki Baum. Warren Duff produced it, and William Keighley directed it. The cast includes Gene Lockhart, Grant Mitchell and others. Unobjectionable morally.

"A Likely Story" with Barbara Hale and Bill Williams

(*RKO, no release date set; time, 88 min.*)

A fast-moving farce, with a fairly good story idea, but as presented it is no more than passably amusing although it offers several hearty laughs here and there. It centers around a veteran whose mistaken belief that he would soon die from a bad heart prompts him into becoming involved in a complicated plot with a gangster to insure his life in return for an immediate cash advance. He in turn promises to indulge in violent exercise to hasten his own death. Deftly handled, the picture might have emerged as an hilarious comedy, but, because garrulousness has been substituted for comedy, the laughs inherent in the story are not fully realized. The performances are fairly good, but the lack of box-office names relegates the picture to program grade. In several sequences the players refer to *Life* magazine, and since these references have no bearing on the plot they fall into the category of concealed advertising:—

On a train bound for New York, Bill Williams meets Barbara Hale, who had sold her home in Wisconsin to pursue an art career. He meets also Dan Tobin, an insurance salesman, and Sam Levene, a petty racketeer. Sustaining a head injury when he stands up in his seat, Williams winds up in a New York hospital, where he overhears two doctors discussing a serious heart ailment and erroneously believes that he had but a few days to live. He decides to commit suicide by jumping from a bridge, but Barbara appears on the scene and talks him out of it. On the following day Barbara's paintings are ridiculed at an art exhibit, and she confesses to Williams that she was broke. In love with her, he determines to help her before he dies. He communicates with Levene, informs him of his heart condition, and offers him the proceeds of his veteran's insurance for $5000 in immediate cash. Levene introduces him to Nestor Paiva, a notorious gangster, who concocts a scheme to insure Williams' life for $50,000 in exchange for the $5000 cash. Tobin, under threats from Levene, puts through the policy. Williams then arranges for Levene to give Barbara the $5000 by buying her paintings. In due time Levene finds himself in a spot with Paiva because of Williams' failure to die, despite violent exercises. Meanwhile matters become more complicated when Barbara discovers her paintings hanging in Paiva's saloon and realizes that she was tricked. She decides to return the money and retrieve her paintings. But, because the paintings drove people to drink, Paiva offers to forget about the insurance scheme in order to retain them. In the struggle for possession of the pictures Williams suffers another head injury. He comes to and finds Barbara by his side, willing to forget the paintings if he will marry her.

Bess Taffel wrote the screen play, Richard H. Berger produced it, and H. C. Potter directed it. The cast includes Lanny Rees and others.

Unobjectionable morally.

"Hard Boiled Mahoney" with the Bowery Boys

(*Monogram, May 10; time, 63 min.*)

A routine "Bowery Boys" comedy melodrama. Its entertainment values are somewhat below par for the series, but it will probably get by as a supporting feature wherever the series is still liked. This time the boys find themselves in the detective business when Leo Gorcey and Huntz Hall, trying to collect past-due wages from a detective agency, are mistaken for sleuths by a woman who retains them to find her missing niece. Their search leads them into a series of wild melodramatic adventures, in which they become involved with Dan Seymour, a black-mailing fortune-teller, who in turn involves them in a murder before being brought to justice after a wild chase over tenement roofs. It is all quite nonsensical and is more or less a carbon copy of the previous pictures in the series. Most of the comedy is in a slapstick vein, with Gorcey, as usual, spouting ungrammatical English for laughs. The best that can be said for the picture is that it moves along at a fast pace, but, although it will not excite anybody, at least it will not send one home feeling gloomy.

Cyril Endfield wrote the original screen play, Jan Grippo produced it, and William Beaudine directed it. The cast includes Bobby Jordan, Gabriel Dell, Billy Benedict, David Gorcey, Teala Loring, Patti Brill and others.

Unobjectionable morally.

"Monsieur Verdoux" with Charles Chaplin

(*United Artists, no release date set; time, 123 min.*)

Billed as a "comedy of errors," this picture is "spotty"; that is, it is good, in fact, very good, in spots; on the other hand, in spots it is slow, and even dull. Yet, it does keep one fascinated throughout, for one cannot anticipate just what will occur in the next scene. Like the picture, its reception will probably be spotty in that it may be received by the public with mixed feelings; many people cannot find anything funny in murder. In the picture's favor, from the box-office point of view, is the fact that the subject matter, as handled, will start and has started considerable controversy, thereby making many people curious to see it, as well as the fact that it is Chaplin's first production in seven years, since "The Great Dictator," and many picture-goers, who have been thrilled by his mimicry in the past, may be eager to see him once again. Against the picture's box-office chances, however, is the fact that Chaplin, because of alleged Communist tendencies, is receiving bad personal publicity in many of the nation's newspapers. Consequently, the exhibitor should watch the picture's reception in the key runs before booking it.

Chaplin, who wrote, produced, and directed the story, forsakes his lovable character—the tramp with the baggy pants and cane, and appears in this picture as a debonair French "Bluebeard," a former bank clerk, who makes a business of marrying gullible women and murdering them for their money in order to bring security to his beloved invalid wife and child. It is a curious mixture of satire, pathos, slapstick, drama and murder, one that becomes an out and out preachment towards the end, where Chaplin, sentenced to the guillotine, attempts to justify his misdeeds by pointing out that they were no worse than the misdeeds of Hitler and Mussolini, whom the world had permitted to commit mass murders, and certainly no worse than a society that sanctions the use of an atomic bomb for the destruction of mankind. It is a biting harangue, but Chaplin's philosophy, as expressed, not only is vague but it also ends the picture on a dull note. In the opinion of this reviewer, Chaplin, in preaching his personal philosophy through the medium of the entertainment screen, has acted in questionable taste.

Other than at the finish, Chaplin's work is excellent, and in the story's lighter moments, at which times the picture is most effective, he is screamingly funny. His most hilarious scenes are with Martha Raye, as a boisterous, loud-mouthed woman, who plays one of his wives. The ingenious mixups that occur when he makes unsuccessful attempts to murder her by poison and by drowning should draw gales of laughter. And there is considerable hilarity in his efforts to hide from her when she puts in an unexpected appearance just as he prepares to marry another one of his intended victims. There are several other high spots of hilarity, but unfortunately there are not enough of them to make up for the lack of humor and dramatic taste in the production as a whole.

There is no denying that Chaplin is one of the screen's greatest artists and that he has no peer in the art of pantomime; he could hold on to that reputation by once again portraying the pathetic, wistful little tramp, with the ill-fitting trousers and boatlike shoes.

The cast includes Isobel Elsom, Ada-May, Mary Nash and many others.

Strictly adult entertainment.

TEMPEST IN A TEA POT

Under the above heading in a recent bulletin, Abram F. Myers, general counsel of Allied States Association of Motion Picture Exhibitors, had this to say, in part, about the stay order granted by Justice Reed in the New York anti-trust case:—

"The attention paid to the application for and the granting of the stay seemed all out of proportion to the importance of the affair. To those familiar with the practice it was a foregone conclusion that the court would grant a stay as to the competitive bidding provision. Almost without exception courts will grant a stay as to provisions requiring affirmative acts pending an appeal. The folly of putting into effect an elaborate distribution system pending the review of the propriety of such a system was manifest and called for no argument.

"In refusing to ask for a stay of the various injunctive provisions in Sec. II of the decree, Fox, for once, probably showed better judgment than the other defendants. Staying those injunctions does not legalize the practices which the lower court condemned. It merely means that if the defendants commit any of those practices during the period of the stay they will not violate the decree. They are protected against being punished for contempt of the decree but not from the other consequences flowing from the commission of unlawful acts.

"Fox being bound by the injunction will be spared the pressure and temptation to commit the prohibited acts. The others may yield to the importunities of the great circuits to fix prices, grant unreasonable clearance, make master contracts and formula deals, write block-booking contracts, etc., but in doing so they had better guess right as to the eventual decision of the Supreme Court on those practices. If they make a wrong guess, private actions for treble damages may descend upon them like an avalanche.

"These observations also apply to any further experimenting by any of the companies, includng Fox, with competitive bidding. On their own motion the provision relating to competitive bidding has been suspended. They have themselves repudiated the selling system which the court offered as a substitute for theatre divorcement. If they continue to use the method then it will be without color of authority under the decree. The distributors will be strictly on their own. If they continue the abuses outlined in the Allied bulletin dated March 20, entitled 'Competitive Bidding is Being Discredited Before the Decree Becomes Effective,' they will do so at their own peril." (*Ed. Note: The text of Allied's March 20 bulletin was published in the March 29 issue of* HARRISON'S REPORTS.)

EXCESSIVE CLEARANCE A BUSINESS KILLER

Excessive clearance has been harmful to the distributors as well as to the exhibitors.

The purpose of clearance has been, of course, to discourage picture patrons from waiting to attend the performances at a subsequent-run theatre of a picture a first-run theatre was showing. But it has also had the effect of discouraging many patrons from attending the picture's performances at all.

To prove the point to himself, an exhibitor need only bring back to mind the business he lost on a stormy night and then ask himself whether he was able to recapture the business on the following night. Almost every exhibitor will tell you that he could not.

A discussion of clearance, of course, calls for the consideration of many other questions, one of them being admission prices: a first-run exhibitor tried to protect his business by keeping the picture away from his subsequent-run competitor as long as possible if he happened to charge lesser admission prices. But the evil did not stop there: the subsequent-run exhibitor asked for and obtained long clearance over the exhibitor who ran the picture after him, and ad infinitum. The result was that the exhibitors lost money, and the distributors—well, they could have received more revenue for their films.

If the Statutory Court's decision should be upheld by the U.S. Supreme Court—and most people believe that it will be upheld, clearances will have to be adjusted. It is then that both distributors and exhibitors will realize the millions the industry lost from excessive clearances.

"Banjo" with Sharyn Moffett and Jacqueline White

(RKO, no release date set; time, 67 min.)

Just an ordinary program drama. Its story about a child's devotion for a dog has been done too often, and in this treatment it presents little that has not been seen before. The picture will probably appeal mainly to juvenile audiences; adults may find it tiring, not only because the theme is not presented in a novel way, but also because it is loaded down with trite situations in an attempt to be a "tearjerker." The story is agreeable enough and some people may find enjoyment in it, but it will not be such as to make them remember it or induce a picture hunger in them:—

Orphaned when her widowed father is killed by a fall from a horse, Sharyn Moffett, accompanied by Banjo, her dog, is sent from their Georgia plantation to the Boston home of her wealthy aunt, Jacqueline White. The aunt, a self-centered young woman, who had just broken her engagement to Walter Reed, a young physician, knows little of children or of dogs and becomes upset at having the decorum of her home upset by boisterousness. She orders that the dog be confined to a wire enclosure, making Sharyn, who had never been separated from Banjo, unhappy. Banjo, however, soon gains his freedom after Sharyn becomes instrumental in patching up the quarrel between Jacqueline and Reed. Under Reed's influence, Jacqueline displays more patience with the child and dog until one day both become involved in a childish escapade that causes a police investigation. Angered, Jacqueline ships Banjo back to Georgia, despite Sharyn's tearful pleas. Brokenhearted, Sharyn runs away and boards a train for Georgia. Jacqueline and Reed charter a plane and follow her, but the child arrives at the station ahead of them and takes a short cut through a swamp to get to the plantation. Meanwhile Jacqueline and Reed arrive and, accompanied by Banjo and the plantation's servants, go into the swamp in search of Sharyn. Banjo picks up the child's trail and comes upon her just as a wildcat is about to spring on her. The dog holds off the savage cat until it is shot by the searching party. Jacqueline gathers Sharyn into her arms and promises to let Banjo cavort to his heart's delight in the future.

Lillie Hayward wrote the original screen play and produced it, and Richard O. Fleischer directed it. The cast includes Una O'Connor, Louise Beavers and others.

Unobjectionable morally.

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MR. CHAPLIN LOSES HIS "PANTS"

In the *New York Sunday Times* of April 13, Mr. Thomas M. Pryor, of the editorial staff of that paper, made the following comment in his column after an interview with Charles Chaplin during his recent visit to New York to attend the premiere of "Monsieur Verdoux," his latest picture:

"The wistful little fellow with the smudge of mustache, battered derby and baggy trousers has had his day in the sun and has wandered off in his upturned shoes, jauntily swinging that wonderfully flexible bamboo cane, to a land whence there is no returning. . . . "

Mr. Pryor has quoted Mr Chaplin as saying: "The motion picture shouldn't stand still—everything can't be lovey-dovey. It is too vast and important a medium of communication. The screen must have new ideas to progress."

That the screen must have new ideas to continue exerting a hold upon the picture-going public, not one can gainsay, but such ideas must be acceptable to the public—they must not go contrary to the accepted moral code.

What are Mr. Chaplin's "new ideas" in "Monsieur Verdoux"? The new character he has created in this picture is a dandified murderer—he murders fourteen wives and, towards the end, tries to sneer at this wholesale murder by pointing out that society condemns small-scale murders such as he commits, but condones the murders of tens of thousands through the use of the atomic bomb.

Some one has pointed out to me, in justification of these murders, that the Chaplin character murdered these wives and took their money only for the purpose of taking care of the wife and child he really loved. This is all balderdash, for no man who murders for profit can have in his heart love, and not even a professed anxiety over the welfare of his wife and child can win him a measure of sympathy. Moreover, the justification falls to pieces when one bears in mind that the character, after taking the money from his victims, uses it, not for the security of his family, but for the purpose of covering up his losses in a declining stock market.

Yes, the motion picture needs new ideas if it is to progress, but they must be ideas that the movie-going public will accept. In "Monsieur Verdoux," Mr. Chaplin has certainly veered away from the conventional story formula, but his ideas are macabre and HARRISON'S REPORTS ventures to say that the American public will not accept this picture as palatable.

When Mr. Chaplin appeared in his films with baggy trousers, battered derby and upturned shoes, he brought joy to millions of children and to other millions of adults. Will his murderous new character bring joy to any one, in spite of the fact that his acting technique still proclaims him the artist? HARRISON'S REPORTS doubts it.

ZANUCK DISCLAIMS CHARGE OF CONCEALED ADVERTISING

Under date of April 10, 1947, I sent the following letter to Darryl F. Zanuck, vice-president in charge of production at Twentieth Century-Fox:

"Dear Mr. Zanuck:

"A subscriber of mine has wired me as follows: 'Dear Pete: You are the champion of the exhibitors' rights and industry welfare so why don't you attack the abuse of commercial plugs in the pictures we rent? Look at the "Late Mr. Apley," in which Grape Nuts is plugged. Who pays Mr. Zanuck for this plug, and why doesn't he give the money to the exhibitors on whose screens this advertising will show? What can we do to check this rotten practice and who pays who?' The telegram was signed by Harry Phillips, of New York City.

"Of course, I know that you do not approve of concealed commercial advertising in pictures, but it will not be as convincing if I were to so tell the exhibitors; a statement from you as to the steps you have taken to stop the practice will be more impressive as well as convincing."

The following letter, dated April 15, is Mr. Zanuck's reply:

"Dear Mr. Harrison:

"I have your letter of April 10.

"Mr. Harry Phillips did not read the original novel, 'The Late George Apley,' by J. M. Marquand. The Pulitzer Prize Committee, which bases its awards on artistic achievement as opposed to commercialism, evidently overlooked the point complained of, for it awarded the Pulitzer Prize for novels to Marquand's book in spite of the fact that the allusion to Grape Nuts was there for all to see.

"It was an integral part of the humor of the story, it got a laugh at the preview and according to our reports it gets the same laugh from audiences everywhere.

"The Twentieth-Century-Fox company received no payment from the Grape Nuts company, not even a box of Grape Nuts. If a famed author like Marquand thinks it would be a funny allusion, and audiences confirm our belief that Marquand was right in his assumption, and if moreover it was authentically embodied in a film adaptation of a Pulitzer Prize novel without consulting the Grape Nuts company and without financial consideration—there is no ground to the charge of 'concealed commercial advertising.'

"I am sure that if Mr. Phillips realizes that we were merely quoting from Marquand's book he will also realize that the gag was purely a matter of a laugh and not a commercial plug."

"Cheyenne" with Dennis Morgan, Jane Wyman and Janis Paige

(*Warner Bros., no release date set; time, 99 min.*)

A lively, interest-holding Western melodrama. Although the story is not greatly different from the usual story used in Westerns, good direction, competent acting, and better-than-average dialogue, give it a greater magnitude than the routine picture of this type. The action is fast and exciting, the romantic interest fairly appealing, and the comedy touches amusing. It holds the spectator in suspense, too, because of the constant danger to the hero, a gambler, who, to redeem himself with the authorities, sets out to capture a notorious stagecoach robber. The story is laid in the Wyoming of 1880, and the action has all the riding, shooting, killings and intrigue that is expected in pictures of this kind. The outdoor photography is particularly impressive. It is adult entertainment, however, for the actions of the principal characters are far from edifying:—

Dennis Morgan, a gambler, makes a deal with the authorities to try to capture "The Poet," a mysterious stagecoach robber, in exchange for his (Morgan's) release from an old charge. En route to Cheyenne, Morgan and his stagecoach companions, Jane Wyman, an aloof young woman, and Janis Paige, a dance-hall entertainer, are held up by a gang of bandits led by Arthur Kennedy, who find that the stagecoach's strong box, which should have held cash, contained a poem from "The Poet," boasting that he had beat them to the robbery. In Cheyenne, Morgan, to get a lead on "The Poet," traces Kennedy's men to their hideout, introduces himself as "The Poet," and offers to make a deal with them. Kennedy doubts his identity until Jane, who had arrived earlier and had identified herself as the "Poet's" wife, acknowledges Morgan as her husband. Actually, Jane was the wife of Bruce Bennett, a Wells-Fargo employee, who committed the robberies under the name of "The Poet," and she was out to stop both Morgan and Kennedy from interfering with his movements. She tricks Kennedy's gang and Morgan into having a gun battle, but it all ends with Morgan wiping out the entire gang. Morgan resumes his hunt, and Jane, without revealing her husband's identity, pretends to help him. In the course of events Morgan discovers Bennett's identity, and learns also that he planned to abandon Jane and run away with Janis after committing a final robbery. He foils the plot and, after wounding and capturing Bennett, turns him over to the authorities, thus clearing the way for the love that had grown up between Jane and himself.

Alan LeMay and Thames Williamson wrote the screen play from a story by Paul I. Wellman. Robert Buckner produced it, and Raoul Walsh directed it. The cast includes Alan Hale, John Ridgely, Barton MacLane and others.

"Dishonored Lady" with Hedy Lamarr, Dennis O'Keefe and John Loder

(*United Artists, May 16; time, 85 min.*)

A well produced drama, but it is only fair in entertainment values. Its chief appeal will be to women, for the story revolves around a beautiful career woman who becomes bored with her promiscuous love life and, under the guidance of a psychiatrist, seeks a better way of life. How she finds true love, only to have it threatened by an expose of her past when she becomes involved in the murder of a former suitor, unfolds in typical "soap opera" style. There is not much in it to hold one's interest tight, mainly because the story is unreal and the characterizations unconvincing. Moreover, there is such a vagueness in the characterization of the heroine that one loses interest in the outcome:—

Unable to find meaning in her own life as she plunges from sensation to sensation to find surcease from her work as editor of a sophisticated magazine, Hedy Lamarr attempts suicide. She is rescued by Morris Carnovsky, a psychiatrist, who urges her to leave her job and enter new surroundings. She changes her identity, moves to a Greenwich Village apartment, and takes up painting as a career. There she meets and falls in love with Dennis O'Keefe, a young scientist. They plan to marry but delay the wedding when he is called out of town for a few days. During his absence, Hedy meets on old friend and, after a few drinks in a night-club, becomes tipsy and accepts a ride from John Loder, a wealthy jeweler with whom she had once been intimate. Loder takes her to his apartment, but she slips out the rear door when he goes to the front door to answer the bell. The caller proves to be William Lundigan, an unsavory acquaintance of both Hedy and Loder, who had stolen some jewels from Loder and had come to plead with him not to notify the police. He murders Loder to silence him. Known as the last person to be with Loder, Hedy is arrested for the crime and put on trial. O'Keefe, shocked to learn of her past, believes her guilty and refuses to have anything to do with her. Despondent, Hedy refuses to defend herself. Carnovsky, believing her innocent, induces O'Keefe to publicly admit his love for her to give her courage. His declaration of love prompts her to fight for her life. An unimportant bit of evidence in her testimony eventually brings about the unmasking of Lundigan as the murderer. Her innocence proved, Heddy and O'Keefe are reunited.

Edmund H. North wrote the screen play based on a play by Edward Sheldon and Margaret Ayer Barnes. It is a Hunt Stromberg production, produced by Jack Chertok and directed by Robert Stevenson. The cast includes Natalie Schafer, Paul Cavanagh and others. Adult entertainment.

"The Homestretch" with Maureen O'Hara and Cornel Wilde

(*20th Century-Fox, May; time, 96 min.*)

From a production point of view, this combination of race-track melodrama and marital difficulties is extremely lavish, and the Technicolor photography is a treat to the eye. As entertainment, however, it is only fair, for as far as the story is concerned it is artificial, the principal characters are stereotyped, and there is no part of it that has not been put into similar pictures many times. It should, however, prove satisfying to audiences who are not too mindful about story values, for the racing sequences offer considerable excitement, and the romantic interest, though not novel, is impassioned enough to suit the popular taste without being offensive. The action takes place at race-tracks in several countries, including the United States, Argentina and Great Britain, and worked into the proceedings are Technicolor clips of the coronation procession of King George VI. All of this makes for colorful backgrounds.

Maureen O'Hara, a Boston socialite engaged to Glen Langan, a young diplomat, becomes infatuated with Cornel Wilde, a dashing race-track gambler and horse-owner, and marries him after a whirlwind courtship, despite his warning that he was irresponsible. Married life with him turns out to be a round of gay parties and extravagant spending. In due time she becomes an expectant mother and urges him to settle down on a Maryland plantation that had been left him by his father. Wilde promises to do so as soon as Valiant, their horse, wins an important prize race, giving them enough money to reestablish the plantation. The horse wins a huge stake but Wilde forgets his promise. Later, in a quarrel with Wilde over the attentions paid him by Helen Walker, a sleek horse-owner, Maureen becomes involved in an accident and loses her expectant baby. She leaves him. Wilde turns the horse over to her and, with the passing months, his fortunes decline and he returns to the plantation to save up a new stake. Meanwhile Maureen keeps Valiant in training in preparation for the Kentucky Derby, and announces her intention to marry Langan, who had resumed his courtship with her. Prior to the running of the Derby, Helen makes Wilde a gift of an unmanageable horse. He trains the animal and, mortgaging the plantation for an entry fee, enters it in the Derby. On the day of the race, Maureen realizes her love for Wilde and is torn by conflicting emotions as Valiant beats his horse in a neck-and-neck finish. Wilde returns to the plantation dejected, but life takes on a new meaning when he finds Valiant in a stall and sees Maureen coming towards him with arms outstretched.

Wanda Tuchock wrote the original screen play, Robert Bassler produced it, and Bruce Humberstone directed it. The cast includes James Gleason, Henry Stephenson and others.

Unobjectionable morally.

"High Conquest" with Anna Lee, Gilbert Roland and Warren Douglas

(*Monogram, no release date set; time, 80 min.*)

A fascinating melodrama. It is a picture well worth exploiting, for it contains melodramatic thrills that are far different from those found in most pictures making the rounds today. These thrills are brought about by the deadly perils faced by humans who risk their lives scaling the icy mountain peaks of the mighty Swiss Alps. The death-defying chances they take, and the harrowing escapes they experience, are so loaded with suspense that the spectator is kept on the edge of his seat. The photography itself is worth the price of admission so breathtakingly magnificent are the exteriors, which were shot in Switzerland, and which have been so expertly combined with studio footage that only a trained eye can detect the difference. Although fairly interesting, the story, a triangle affair, is secondary to the exciting mountain climbing sequences, but it does have considerable human interest and some real drama. All the players do well, but particular mention must be made of the acting of Helene Thimig and John Qualen, as a kindly middle-aged Swiss couple. The sequence in which they console each other over the loss of their only son, who lost his life climbing, is as tender and touching a scene as has ever been seen on the screen:—

En route to Switzerland to visit the grave of his father, who years previously had been killed while climbing the Matterhorn, Warren Douglas, a young American, meets and falls in love with Anna Lee, who was returning for a visit with her aunt and uncle. Gilbert Roland, a local guide, who assumed that Anna, his childhood sweetheart, had returned to marry him, shows his displeasure over her attachment to Douglas by intimating that the young man was a coward for not wanting to scale the perilous peak that had claimed his father's life. His courage challenged, Douglas agrees to climb the Matterhorn, with Roland as his guide. Anna insists upon accompanying them. Their torturous climb is marked by many narrow escapes and, 100 yards from the top, Anna injures herself. She is left on a ledge when Roland taunts Douglas into continuing to the summit. Upon reaching the peak, Roland knocks Douglas unconscious and leaves him, knowing that he will die in an attempt to descend by himself. He returns to aid Anna, only to be castigated by her for disgracing his profession. Ashamed, Roland goes back for Douglas, who by this time had regained consciousness and had started the climb down by himself. Douglas slips and becomes trapped on the ledge of a chasm. Roland, in an heroic effort to save him, loses his own life. A relief party from the village rescues Anna and Douglas, after which they marry.

Max Trell wrote the screen play from a story by Aben Kandel, based on the novel by James R. Ullman. Irving Allen produced and directed it. The cast includes Beulah Bondi, C. Aubrey Smith and others.

Unobjectionable morally.

"Philo Vance Returns" with William Wright and Terry Austin

(*PRC, no release date set; time, 63 min.*)

An ordinary program murder-mystery melodrama. It is the first of PRC'c new "Philo Vance" series and as such is certainly an inauspicious start. There are numerous murders, plentiful mysterious doings, and, as is usual in pictures of this type, several persons are suspected of the crimes and the murderer's identity is not disclosed until the very last scene, but in this case the story is so muddled and illogical that the spectator loses interest in the outcome. Not much can be said for either the direction or the acting. What passes for comedy is plain silliness:—

Damian O'Flynn, a notorious playboy, brings to his home Ramsey Ames, a radio singer, to meet Clara Blandick, his grandmother. Despite the old lady's warning that O'Flynn had divorced three wives and had broken engagements to three other women, Ramsey decides to risk marriage with him. But before they can be wed she is slain by an unknown assailant, and as O'Flynn telephones his friend, William Wright (as Philo Vance), a private detective, to seek his aid in finding the killer, he too, is murdered mysteriously. Aided by Leon Belasco, who had been Ramsey's manager, Wright starts a hunt for the killer. His investigation discloses that O'Flynn's will left a fortune to be divided equally among his grandmother and his former wives, with the proviso that the share of any who die before the will is probated be divided among the survivors. Wright decides to investigate each of the heirs, but even as he lays his plans two of the former wives are murdered. He then concentrates his attention on Terry Austin, the remaining one of the former wives, and, after a series of complicated events, during which he saves Terry from death by poison, Wright traps the grandmother as the murderer.

Robert E. Kent wrote the original screen play, Howard Welsch produced it, and William Beaudine directed it. The cast includes Iris Adrian, Frank Wilcox and others.

Unobjectionable morally.

"This Happy Breed" with Robert Newton and Celia Johnson

(*Universal-Int'l., no release date set; time, 110 min.*)

Very good! It is an English picture, in Technicolor, written and produced by Noel Coward, and in many respects is similar, though not quite comparable in dramatic quality, to his unforgettable "Cavalcade," which he made in 1932. That picture dealt with the events in British history from the time of the Boer War to World War I, depicted through the life of an aristocratic family. The present picture covers British history for the twenty years between World War I and II, personalized through the life of a London middle-class family, consisting of a mother, father, their two daughters and one son. It is a completely charming, wholesome entertainment, with great human interest, and should be enjoyed by all classes of mature audiences, for Coward, and David Lean, the director, have captured the joys and sorrows of the family in a manner that will be understood and appreciated by all. A particularly noteworthy point about the picture is that, without preachment, it depicts the British as a level-headed people, able to absorb the tragedies of life without falling to pieces.

Following the pattern of "Cavalcade," the story, which is episodic, revolves around the martyrdom of the parents, particularly of the mother, whose heartaches and pleasures, caused by the misfortunes and fortunes that occur within the family circle as the children grow to maturity and choose different paths, will be felt keenly by the spectator. The marriage of one daughter to a young radical, who turns to more conservative ways with the passing years; the erring ways of the second daughter, a fun-loving sort, who tires of her middle-class existence and runs off with a married man, only to return and marry the boy who loved her; the accidental death of their only son and his wife—all these ups and downs unfold against a background of national events, such as the 1926 General Strike, the depression, and the days of appeasement before the outbreak of World War II, and through it all the parents face the future with patience and fortitude. But it is not all tragic; there is considerable comedy and humor mixed in with the grief, particularly in the family rows caused by a quarrelsome grandmother and maiden aunt.

The production is superb in its depiction of what a middle-class family is like with regard to their clothes and their manner of living, and the story has been handled with such keen understanding that every scene, whether humorous or dramatic, is effective. But the picture's success is due mainly to the excellence of the acting by the entire cast, with Robert Newton, as the father, and Celia Johnson, as the mother, turning in memorable performances. Others in the cast include Stanley Holloway, as a next-door neighbor and close family friend; John Mills, as Holloway's son, who eventually marries Kay Walsh, the erring daughter; Eileen Erskine and John Blythe, as the other two children; and Amy Veness, as the grandmother, and Alison Leggatt, as the aunt, both of whom contribute much to the film's lighter moments.

A CONSTRUCTIVE PLAN TO COMBAT DISCRIMINATORY TAXATION

Referring to this paper's March 22 editorial, "Needed — An Industry Committee on Taxation," Pete Wood, secretary of the ITO of Ohio, has forwarded to this office a copy of a letter, dated March 11, which he sent to all the operating heads of the affiliated theatres as well as to other leading theatre executives throughout the country. Mr. Wood's letter deserves reproduction, for it contains a constructive and carefully thought out plan on how to combat discriminatory taxation aimed at the motion picture industry. The letter follows:

"During a period of twelve months, the motion picture theatres of the country collected approximately four million dollars in Federal Admissions Taxes. Congress has extended the tax, and if it is in effect all of the calendar year of 1947, movie-goers will spend approximately the same amount for this purpose during this period.

"Simultaneously with the enactment of this extension, the Chairman of the House Ways and Means Committee announced that his Committee would explore the entire Excise Tax field for the purpose of ascertaining if some of these taxes should not either be reduced or repealed.

"Four hundred million dollars is a lot of money to ask our patrons to pay for the privilege of entering our establishments, and it is certainly worth the expenditure of time and money to prepare for any future hearings which might be scheduled by the House Ways and Means Committee for the purpose of considering a reduction or elimination of this Federal Admission Tax.

"Unfortunately, the above impost of four hundred million dollars does not cover all of the tax burden which the industry will be asked to assume during 1947, as we are presently threatened with a deluge of municipal admissions taxes in New York, Pennsylvania, New Jersey, Ohio, Arkansas, Delaware, Minnesota, Massachusetts, Oklahoma, Utah and Wisconsin, with all of the returns not yet in. Once these local taxes are imposed they remain forever, and at increasingly higher rates. (Philadelphia, for example.)

"In the State of New York, Governor Dewey has recommended a tax upon theatre admissions on the theory that motion picture entertainment is a 'luxury,' but he absolutely ignores the *real* luxury items as yachts, jewelry and furs, which are not subject to any sales tax in the State of New York except when purchased in the City of New York. In other words, if the pending admissions tax law is enacted by the New York Legislature, the city of Buffalo will be able to tax the children every time they pay an admission to a theatre, but no sales tax would apply to a half million dollar yacht bought in the city of Buffalo. (*Ed. Note: Mr. Wood's letter was written prior to the New York Legislature's passage of the tax on admissions.*)

"For some unaccountable reason, Congress and State Legislatures have been permitted to place the sale of our merchandise in the 'luxury' class, and it is for this reason that our business is the first one thought of when additional taxes are necessary. We have ourselves to blame for this, because no concerted effort has ever been made to dissipate this idea from the minds of those who have the power to tax.

"In the past we have not only been ill-prepared, but have usually faced the Committee with divided forces, both of which factors weakened our arguments and left doubts in the minds of the Committee members as to just what the industry desired. I know whereof I speak because I attended and testified at many of these hearings before both the House Ways and Means Committee and the Senate Finance Committee.

"NOW is not too early for the various groups within the industry to confer and decide upon a program of action so that when the time arrives to appear before the Committees we will not only have available all the arguments and figures, but, most important, will be able to present a united front before the Committees.

"I think the first step should be to arrange for a meeting of a representative from the MPTOA, the Pacific Cost Conference, National Allied, and someone from the Johnston organization, the latter representing the affiliated theatres. The group should set up a small central organization in Washington to do nothing but assemble data and contact Congressmen and Senators, but primarily the members of the two Congressional Committees which handle all tax matters. It would also keep in continuous contact with the various exhibitor organizations throughout the country, informing them first of the attitude of the various members of the two Committees and later, of all the members of both the House and Senate.

"In our past efforts in connection with the Federal Admissions Tax we have always used pop guns, but if we are to accomplish anything in the future, we must resort to well-sighted and high-powered rifles.

"One of the main objectives of such a campaign would be to convince the members of Congress and of State Legislatures that motion picture entertainment is far afield from such luxury items as thousand dollar watches, two thousand dollar fur coats, $25.00 prize fight tickets, $6.60 tickets to legitimate shows and those $87.50 'tabs' at the Stork Club. Even with the advanced admission rates that prevail today in the large metropolitan cities, the *average* national admission in our establishments is less than fifty cents.

"In anticipation that hearings will be called by the Ways and Means Committee, I am reliably informed that the cosmetic manufacturers and dealers have set up a committee which will urge a drastic reduction or repeal of the Federal Excise Tax on their merchandise.

"Your company has a vital stake in this matter because the repeal or reduction in the Federal Admissions Tax means that you can salvage, *for your own use,* a certain amount of tax which is now retained by the Federal Government and I, therefore, hope that you can see your way clear to have your theatre department actively participate in a campaign of the nature outlined above."

There is considerable merit to the plan outlined by Pete Wood, yet he tells me that the number of replies he has thus far received from the recipients of his letter is negligible. "Undoubtedly," he adds, "these geniuses are making so much money that they don't have to concern themselves with taxes or any other expenses that cut down the profits."

As pointed out in the March 22 issue of this paper, the New York State exhibitors put up a strong fight against Governor Dewey's tax program but they lost because they had improvised a hasty plan of attack against the proposed admissions tax, and because they did not have the advantage of previous anti-tax work.

The setback suffered by the New York exhibitors should serve as a lesson, not only to the affiliated, but also to the independent exhibitors, of the need for a unified program of action, one planned in advance, such as suggested by Pete Wood.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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BUT LET THE FILMS BE WORTH EXPLOITING!

At the concluding session of the Universal-International promotional meetings held recently at the Astor Hotel in New York City, William A. Scully, vice-president and general sales manager of the company, told his home-office and field promotion staffs that the distributors and exhibitors should resort to the tried and true methods of traditional ballyhoo to sell their pictures to the public, for any other method is ineffective once a picture's news value, obtained by other methods, is lost.

Pointing out that his company "is now trying to gain new audiences, particularly younger people, and also to get certain elements of the population which are not ordinarily motion picture-minded." Mr. Scully endorsed the methods and techniques employed by the home-office promotional staff in launching a picture in New York and stated that every key city is entitled to the same kind of campaign. "Only by developing closer contact with theatre managers," continued Mr. Scully, "can the distributor hope to obtain extra revenue which is required to meet the advancing cost of production."

Mr. Scully will find many exhibitors, I am sure, who will disagree with his advice that they should stick to traditional advertising methods in order to sell a picture to the public and at the same time induce new patrons to become picture-minded. The exhibitors have found from experience that an inspiration along new lines thought up by their publicity man is worth many more times the "true and tried" exploitation methods for drawing to the box-office additional patrons.

The exhibitors know, and so should Mr. Scully, that they don't have to exert great efforts to draw young folk to the picture theatres—they are natural bait; but, in order to keep these youngsters coming back, as well as to attract those who attend picture theatres very seldom, it is necessary that the exhibitors be given pictures that are worth exploiting so that the exploitation methods, whether new or old, tried and true, can be founded on truth, for which there is no substitute in advertising. Because of past abuses in the "tried and true" exploitation methods, the public has long since learned to discount the high praise given to pictures in advertising campaigns and they are not attracted to the theatres so easily. And for an exhibitor to attempt to exploit pictures in a manner that will not live up to the fabulous claims made for them is injurious to the interests of the entire industry as well as to those of his own, for such pictures serve only to incense the patrons who were attracted to his theatre on the basis of the claims made in the exploitation campaign.

Mr. Scully should know what the exhibitors already know—they cannot continue to exploit mediocre pictures and expect the public to believe their words of praise. Not even the fact that the cost of production is advancing is sufficient reason to ballyhoo a picture for more than it is worth as entertainment.

And as evidence of what happens when a picture is ballyhooed for more than it is worth, we need not go back any further than the recent case of Universal-International's own "Time Out of Mind." The picture, which was given a lukewarm reception by the New York critics, and which was termed by this paper as being "no more than a fair dramatic entertainment, hampered by a story that is vague and 'choppy'," was launched last month in New York City by the traditional exploitation methods endorsed by Mr. Scully. It opened on April 5 at the Park Avenue Theatre, the company's showcase in New York, for a pre-release, reserved-seat, advanced admission price run. The engagement was set for a period of four weeks, but, despite the tried and true exploitation methods, business was so disappointing that the picture was pulled out after two and one-half weeks.

It is evident from the reaction to "Time Out of Mind" that the picture-goers of today are inured to the traditional methods of ballyhoo There is no question that a good exploitation campaign will attract picture-goers to the box-office and will keep them coming if the picture lives up to the claims made for it. But, if the picture hasn't got what it takes, you may be sure that, no matter how extensive the exploitation campaign, the adverse word-of-mouth advertising will keep movie-goers away from the box-office in droves.

The trouble with traditional ballyhoo methods is that too often an average or even mediocre picture has been hailed in the exploitation campaign as a great entertainment. As a result, the public has lost faith in picture advertisements.

Selling the picture to the public is of utmost importance, but in doing so let us use moderation in our claims of a picture's entertainment value. Otherwise, when the exceptional picture that rates all the ballyhoo we can give it comes along, we may find ourselves in the position of the little boy who cried "Wolf!" once too often—nobody will pay attention.

"New Orleans" with Arturo de Cordova and Dorothy Patrick

(*United Artists, April 18; time, 89 min.*)

This musical should go over pretty well with the lovers of "hot jazz" music, despite the flimsy story, which tells of the birth of jazz in the slums of New Orleans in 1917, and of its rise in popularity, climaxed by its acceptance on the concert stage. All this is told in an unimaginative way through the personal fortunes and misfortunes of a gambler, who takes up the cause of jazz after it is introduced in his gambling establishment. Although the story is weak dramatically, the fans will probably overlook that fact, for the music, as played by Louis Armstrong and Woody Herman, and as sung by blues-singer Billie Holliday, is good enough to overcome the deficiencies of the plot. Louis Armstrong is particularly good and practically steals the show in every scene that he appears; he has a glowing personality, and the skill and feeling with which he plays jazz on his trumpet makes the music most effective. The production values are good:—

Arturo de Cordova, owner of a swank New Orleans gambling club, takes an interest in a group of Negro jazz musicians led by Armstrong, for whose music he had a deep-felt enthusiasm. This enthusiasm is soon shared by Dorothy Patrick, an aspiring opera singer with an aristocratic background, who had fallen in love with the gambler despite his efforts to discourage her. Alarmed by her daughter's affection for jazz and by her attraction to de Cordova, Irene Rich, her mother, attempts to bribe him to break away from Dorothy. De Cordova spurns her offer. Angered, Miss Rich uses political influence to close down his gambling club and force him out of town. De Cordova goes to Chicago, where competitors stymie his efforts to open up another club, but quite by accident he discovers Armstrong's jazz music to be a greater attraction than gambling. He drops gambling for music and before long works himself up as the head of a large booking agency and sponsors a host of bands whose jazz music sweeps the country. He endeavors to rent Symphony Hall, the city's distinguished music center, to introduce jazz as a significant form of art, but the Hall's authorities frown on his plan. Meanwhile Dorothy returns from a successful European concert tour and learns of de Cordova's rise in a respectable and honest profession. Her mother, seeking to make amends for her interference, visits de Cordova and persuades him to attend Dorothy's forthcoming concert at the Hall. There, as a climax to her concert and as a surprise to both de Cordova and the Hall's authorities, she introduces "hot" music to the highbrow audience. Her experiment meets with enthusiastic acclaim, and it all ends with Dorothy and de Cordova in a fond embrace.

Elliot Paul and Dick Irving Hyland wrote the screen play from a story by Herbert J. Biberman and Mr. Paul. Jules Levey produced it, and Arthur Lubin directed it. The cast includes John Alexander, Marjorie Lord and others.

Unobjectionable morally.

"The Captive Heart" with Michael Redgrave

(*Universal-Int'l., no release date set; time, 86 min.*)

Produced in England, this is an absorbing human story about a group of British soldiers captured at Dunkirk in 1940, depicting their reactions to five years of grim, monotonous life in a German prisoner-of-war camp. It is a well made drama, expertly directed and acted, but it is the sort of picture that will probably appeal to class audiences more than to the masses, who may not find the war-time story, as well as the slow-moving action, to their tastes. The picture, which has a semi-documentary quality, is particularly forceful in its depiction of the mental sufferings, frustrations, and unbearable boredom undergone by the men, and of their efforts to keep up their morale while each, with a personal problem of his own, dreams of the day he will be repatriated. There is deep emotional appeal in the scenes showing the arrival of Red Cross parcels, which the men eagerly await, not only because of material benefits, but also because of the psychological effect it has on them in knowing that they had not been forgotten by the people at home.

Pivoting around the reactions of the prisoners throughout the stages of their confinement is the story of an Oxford-educated Czech officer who, having escaped from a concentration camp, had donned the uniform of a dead British officer and had taken his identity before being recaptured. He alleviates the suspicions of the British comrades by revealing his secret and, in order to keep the Gestapo off his trail, starts corresponding with the dead man's wife, unaware that they had been estranged, thus rekindling her love and giving her false happiness in the thought that her husband was still alive. How he falls in love with the woman through her letters, and the manner in which one of his comrades unselfishly sacrifices his own chance of repatriation so that the Czech might go free in his place, unfolds in a way that is emotionally rewarding. The admirable thing about the story is that it has been presented in a believable way; it is void of phoney heroics, and the German captors, though not depicted as sympathetic, are shown as strict but reasonable men, treating the prisoners in accordance with the rules of warfare. Of the all-English cast, only Michael Redgrave, who does a fine job as the Czech officer, is fairly well known in this country.

Angus McPhail and Guy Morgan wrote the screen play, Michael Balcon produced it and Basil Dearden directed it.

Unobjectionable morally.

"Hit Parade of 1947" with Constance Moore, Eddie Albert and Joan Edwards

(*Republic, March 22; time, 90 min.*)

Republic's annual "Hit Parade" emerges as a standard musical, with little to distinguish it from either its predecessors or countless other musicals. It is entertaining enough, despite the triteness of both the story and the manner in which it has been presented, but it lacks sufficient strength to warrant single-billing. It should, however, serve nicely as the top half of a double feature program. Its chief assets are several catchy melodies, pleasant singing by the principals, and comedy that ranges from mild to good as provoked by Gil Lamb. The film marks the debut of Joan Edwards, former singing star of the "Hit Parade" radio show, who does fairly well with the requirements of her role; her popularity with radio fans may be of help at the box-office. As an added attraction the film features Roy Rogers and the Sons of the Pioneers in two musical numbers. Woody Herman and his orchestra furnish the music:—

Eddie Albert, a struggling songwriter, joins forces with Joan Edwards, Constance Moore, and Gil Lamb, unemployed entertainers, and all combine their singing talents into one act. They work out a routine and, with the aid of William Frawley, an agent, secure an engagement in a small night-club, where their act is acclaimed. In due time they are booked by an ultra-exclusive cafe, and Albert, flushed with success, decides to discard their routine material for sophisticated songs that poked fun at the carriage trade. The act flops on opening night and the foursome finds itself out of a job. Meanwhile Bill Goodwin, a film executive, takes an interest in Constance and offers her a Hollywood contract, but she refuses to make a deal with him unless he agrees to sign the others. Goodwin bows to her wishes, but Constance does not tell the others that she forced him into the deal lest it hurt their pride. In Hollywood, Constance is groomed for stardom while the others are shuffled around in insignificant jobs. Albert, eventually learning the truth, becomes peeved with Constance, breaks their engagement, and returns to New York. Although realizing that Constance was only trying to help them, Joan and Lamb follow Albert. After unsuccessful attempts to replace Constance with another girl, the three go their separate ways. Joan becomes a radio singing star, Lamb scores a success as a night club comedian, and Albert returns to his song-writing. A love song he had written for Constance is popularized on the air by Joan and soon becomes the nation's top tune. Through the song's popularity and the efforts of Joan and Lamb, Albert and Constance are reunited.

Mary Loos wrote the screenplay from a story by Parke Levy, and Frank McDonald produced and directed it.

Unobjectionable morally.

"Spoilers of the North" with Paul Kelly, Adrian Booth and Evelyn Ankers

(Republic, April 24; time, 68 min.)

A fair program melodrama. Although the plot is based on a familiar story of ruthlessness, greed and murder, and is developed along familiar lines, it moves along at a fairly brisk pace and manages to hold one's interest fairly well. At times the action taxes one's credulity, and the romantic interest in particular is unconvincing. The story has an interesting Alaskan background and worked into the proceedings in an absorbing manner are actual clips having to do with the methods employed in fishing for salmon. All in all, it should serve its purpose as a supporting feature:—

Paul Kelly, an Alaskan fishing tycoon, who had gained wealth and power by exploiting the Alaskan natives as well as his younger brother, James A. Millican, pledges a greater haul of salmon than he is able to deliver in order to obtain a cash advance from a Seattle fish-products company operated by Evelyn Ankers. In love with Kelly and unaware of his ruthlessness, Evelyn planned to marry him. Upon Kelly's return to Alaska, Millican rebels against his tricky exploitation of him and demands his share of the cannery's profits so that he could take a vacation. Kelly, needing his brother to supervise the cannery's workers in order to fill the quota of salmon he had promised, fakes an illness and persuades Millican to remain. Meanwhile he tries to protect his deal with Evelyn by wiring her of his "illness." Evelyn flies to his bedside. Her arrival precipitates trouble with Adrian Booth, an alluring half-breed, who loved Kelly and had been taken advantage of by him. With typical trickery, Kelly leads Adrian to believe that Evelyn was Millican's girl-friend, and induces her to aid him in an illegal scheme to use the native's night-fishing privileges to make up his salmon quota. Adrian cooperates with him until she inadvertently learns that he had been lying to her about Evelyn. She attacks him with a harpoon, causing his death. Adrian goes to prison for the crime, and Millican, by this time in love with Evelyn, marries her.

Milton M. Raison wrote the original screenplay, Donald H. Brown produced it, and Richard Sale directed it.

Adult entertainment.

"Philo Vance's Gamble" with Alan Curtis and Terry Austin

(PRC, April 12; time, 61 min.)

This second picture in the new "Philo Vance" murder-mystery series is as weak as the first one, which was reviewed in last week's issue. The plot is so jumbled and confused, and the characterizations are so vague, that the spectator loses interest in the proceedings long before the finish. Moreover, there is more talk than action, merely adding to the confusion. Alan Curtis has replaced William Wright in the part of "Philo Vance," but neither he nor any of the other players can do anything to enliven one's interest, for they are up against trite material and stilted dialogue. It might do for the second half of a double-bill on nights the exhibitor does not expect much of a crowd:—

Dan Seymour, head of a jewel smuggling ring, plans to doublecross his confederates by leaving the country with a priceless emerald. To cover his movements, he lets it be known that he had engaged Alan Curtis to guard the emerald. Curtis, learning that his name had been used without authority, visits Seymour for an explanation and, during the course of their conversation, Seymour is shot dead by a mysterious assailant. Curtis finds himself suspected of the crime and, with the aid of Frank Jenks, his chauffeur, sets out to find the murderer. He discovers the emerald but conceals it in the hope that the murderer will come after it. In due time he locates Toni Todd, the dead man's sweetheart, but before Toni can give him any information she, too, is shot dead mysteriously. Meanwhile Curtis had become involved with Charles Mitchell, Tala Birell, Gavin Gordon and Terry Austin—all members of the ring, and had arranged to turn the emerald over to them for a full share of the profits. Tala and Mitchell are murdered before the scheduled meeting, but Gordon and Terry make an appearance. Gordon pulls a gun on Curtis and tries to take the emerald away from him by force, but as they struggle Terry shoots Gordon dead. Curtis thanks Terry for saving his life but informs her that he was going to hold her for the five murders. She protests her innocence, but Curtis breaks down her alibis and proves that she had committed the murders as part of a plan to gain the emerald for herself. Faced with overwhelming evidence, Terry admits her guilt and is turned over to the police.

Eugene Conrad and Arthur St. Clair wrote the screen play from a story by Lawrence Taylor. Howard Welsch produced it, and Basil Wrangell directed it. The cast includes James Burke, Joseph Crehan and others.

Adult entertainment.

"Welcome Stranger" with Bing Crosby, Barry Fitzgerald and Joan Caulfield

(Paramount, no release date set; time, 106 min.)

Very Good! Like "Going My Way," which starred the same combination, "Welcome Stranger" is the kind of entertainment the masses should enjoy thoroughly. The story is simple and its pattern is pretty much like "Going My Way," except that this time Bing Crosby and Barry Fitzgerald enact the parts of doctors. While it does not quite attain the dramatic heights of "Going My Way," it is at all times completely heart-warming and appealing, and its humor is delightfully gentle throughout. As a brash but likeable young doctor who comes to a small community to relieve Fitzgerald, a crochety but kindly old doctor who wanted to take his first vacation in 35 years, Crosby brings to the role the flippant geniality and charm that has made him a top favorite with the public. His petty disagreements with Fitzgerald, brought about by the unwitting way in which he causes him discomfort, are highly amusing, and the strong bond that gradually grows between them as they get to know each other better is depicted in a way that leaves one with a good feeling. Fitzgerald, of course, is excellent. Joan Caulfield, as a local schoolteacher, carries on a charming romance with Crosby. Several songs are worked into the proceedings in a perfectly natural way:—

Returning to Fallbridge, Me., after arranging with a Boston agency for the temporary services of another doctor while he takes a holiday, Fitzgerald encounters Crosby on the train and becomes involved with him in a series of comedy-errors without realizing that he was the man hired as his substitute. Later, in Fallbridge, Fitzgerald's annoyance is heightened when he learns of Crosby's identity and finds himself compelled to accept him because of his contract with the agency. He openly shows his dislike for the young man and casts doubts on his ability. That night, at a barn dance honoring Fitzgerald, Crosby becomes friendly with Joan. His attentions are resented by Robert Shayne, her boy-friend, a local druggist and politician, who turns the townspeople against him and induces Fitzgerald to agree to engage Dr. Larry Young, to replace Crosby. The situation changes, however, when Fitzgerald is stricken with acute appendicitis and Crosby saves his life by an emergency operation. The old doctor changes his estimate of Crosby's ability and starts a campaign to induce him to remain in town. As part of his plan, he attempts to start a romance between Joan and Crosby, thus incurring Shayne's wrath. Shayne seeks revenge by using his political pull to oust Fitzgerald as head of a proposed new hospital, replacing him with Young. Crosby's efforts to aid his downcast friend are unavailing until one day a group of schoolboys become ill and Young diagnoses their ailment as a contagious "brain fever," frightening the entire town. Crosby, discovering that the boys had been smoking cigars, passes the information on to Fitzgerald, who promptly disproves Young's diagnoses. The townspeople, angered, demand Young's dismissal and compel the hospital board to reinstate Fitzgerald. The old doctor accepts the reinstatement with a provision that Crosby be made his assistant.

Arthur Sheekman wrote the screenplay from a story by Frank Butler, Sol C. Siegel produced it, and Elliott Nugent directed it. The cast includes Wanda Hendrix, Charles Dingle, Frank Faylen, Elizabeth Patterson, Percy Kilbride and others. Suitable for the entire family.

DEPARTMENT OF JUSTICE AFTER EASTMAN KODAK

A recent issue of an MPTOA bulletin says the following:

"The Department has confirmed that it is investigating the Eastman Kodak Company for possible violations of the anti-trust laws."

One of the matters for which the Department of Justice is investigating Eastman Kodak is, according to information possessed by HARRISON'S REPORTS, its exclusive contract with the Technicolor company for the Monopack color process. This process, which has been perfected by Eastman Kodak, combines all the colors into one negative film, from which color positives can be printed. The Technicolor process employs three negatives, the color prints from which are superimposed in the final printing.

If there is a contract between Technicolor and Eastman Kodak for the exclusive use of the Monopack process, the Department of Justice's investigation will, no doubt, include also Technicolor. If so, then Technicolor's executives will probably have considerable explaining to do as to why independent producers have so much difficulty getting the use of Technicolor's facilities for the production of color pictures.

As matters now stand, Technicolor has a virtual monopoly in the control it exercises over the production of pictures in color, for no other company can use its process. And its exclusive use of the Monopack process can serve only to give it even tighter control over the production of color pictures.

Whether such a monopoly is legal or illegal, only the courts can determine in the event that, either an independent producer, or the anti-trust division of the Department of Justice, should resort to litigation.

ALLIED'S NEWEST UNIT GOING PLACES

Under the able leadership of John M. Wolfberg, of the Broadway Theatre, Denver, Colorado, the Allied Rocky Mountain Independent Theatres, National Allied's newly-formed regional unit, is progressing by leaps and bounds, with each passing week bringing in a fresh batch of membership checks.

Judging from the terse, informative service bulletins it has thus far issued, it is a wide-awake organization, one that has its ears to the ground regarding matters that are of importance to every independent exhibitor. Moreover, it has an admirable fighting spirit, and its attitude represents the sentiments of the independent exhibitors.

HARRISON'S REPORTS wishes this new organization the best of success, and it urges every independent exhibitor in the Denver territory to join it at once, for the benefits to be derived from membership in such a truly independent organization is of inestimable value in the proper operation of a theatre.

A HUMANITARIAN CAUSE WORTH SUPPORTING

Barney Balaban, president of Paramount Pictures, has been appointed National Chairman of the Motion Picture Division of the United Jewish Appeal, which organization seeks to raise in this country $170,000,000 to save the remnants of European Jewry.

The task undertaken by the UJA is to provide care for almost 300,000 homeless Jews now living in displaced persons camps throughout war-ravaged Europe. The amount of money required is great, but the problem of easing the heart-rendering sufferings of these unfortunate people is infinitely much greater. As pointed out by the UJA, "it is a fact that more than one million Jews are completely dependent upon American generosity for their very survival."

No overall quota has been set for the motion picture industry, which is blending its efforts with those of the nation as a whole. Mr. Balaban is spearheading the drive, visiting and talking to exhibitor and distributor groups throughout the country.

HARRISON'S REPORTS feels confident that every exhibitor in the country will give Mr. Balaban and his co-chairmen all the cooperation that is necessary so that the UJA can carry on its work in this great humanitarian cause.

"For the Love of Rusty" with Ted Donaldson and Tom Powers

(*Columbia, May 1; time, 69 min.*)

This latest of the "Rusty" pictures, which revolve around a boy and his dog, is ordinary program fare, no better and no worse than the previous pictures; it should find its most responsive audience amongst juveniles. It is doubtful if it will appeal to adults. For one thing, the plot is neither novel nor exciting; for another, it is developed in a slow, maudlin way, and the proceedings are hardly of the type to interest adults. The best thing that can be said for it is that it may serve as the second feature on a mid-week double-bill in small-town and neighborhood theatres:—

Seeking a closer relationship with Ted Donaldson, his young son, Tom Powers arranges with other friends to sponsor a series of "Father-Son" luncheons. The first luncheon ends in a fracas when Rusty, Ted's dog, gets into a fight with another dog. Ted is punished, causing him to draw further away from his father. In another attempt to become pals with his son, Powers takes him to a carnival, but once again the boy's dog starts a fracas, this time by upsetting a hawker's stand. Powers becomes impatient and chastises the lad. Meanwhile Ted had become friendly with Aubrey Mather, a kindly itinerant veterinarian, who lived in the woods on a trailer. Unable to stand the austere manner of his father, Ted decides to leave home and pitch camp near Mather's trailer. The old doctor, understanding the trouble between Ted and his father, keeps an eye on the boy. That night the doctor's life is endangered when he falls asleep and a flaming gas jet is put out by water boiling over. Rusty, smelling the escaping gas, tries to force open the door of the trailer and, in the process, upsets the blocks supporting the vehicle and becomes crushed underneath it. The commotion wakes Ted, who rushes to the trailer and saves the doctor's life. Mather administers first aid to Rusty and notifies Powers of the accident. In their mutual concern over the dog, who eventually recovers, father and son become reconciled.

Malcolm Stuart Boylan wrote the original screenplay, John Haggott produced it, and John Sturges directed it. The cast includes Ann Doran, Sid Tomak, Almira Sessions and others.

Unobjectionable morally.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXIX SATURDAY, MAY 10, 1947 No. 19

CUTTING DOWN PRICES

In response to President Truman's appeal, manufacturers, wholesalers and retailers are cutting down prices to prevent a business recession. But nothing has been heard from the film industry's major distributors in regard to cutting down the exhibitor's film bill.

Can they reduce the rental terms to the exhibitors?

Last year, Paramount made more than $44,000,000 as compared with $15,000,000 made in 1945. MGM went from $13,000,000 profit in 1945 to $18,000,000 in 1946. RKO, with more than $6,000,000 profit in 1945, doubled its take in 1946 with a profit of more than $12,000,000. 20th Century-Fox showed a profit of $22,500,000 in 1946 as against $12,750,000 in 1945. Warners hit $19,500,000 in 1946, almost doubling the $10,000,000 in 1945. The other companies made corresponding profits.

HARRISON'S REPORTS concedes that the mere fact that a company's profits runs into millions does not furnish a sound argument for a reduction in film rentals, for the amount of money each company has invested in its enterprise may very well warrant a profit that runs into million dollar figures. What should be considered is the amount of profits derived from the gross business done during the year. That these profits reach staggering proportions can be gleaned from the following item that appeared in a recent organizational bulletin put out by Pete Wood, secretary of the Independent Theatre Owners of Ohio:

"On a gross business of less than $200,000,000, and after payment of all taxes, Paramount Pictures will show a net profit of approximately $44,000,000 for 1946. As against this, Bethlehem Steel had to pile up a gross of $787,720,668, in order to obtain a net profit of $41,000,000.

"We suggest to the Bethlehem executives that they forsake the steel business and get into the movies where they can make some real dough."

Pete Wood's comparison of the profits made by the movie industry as against those of the steel industry leaves no doubt that the distributors can ease up their rental terms to the exhibitors without hurting their profits appreciably.

It has been the habit of the producer-distributors' sales forces to demand at the beginning of each season harsher terms than they demanded each previous season until matters have reached the point where they can no longer increase their demands without breaking the exhibitor. During the lush times, the exhibitor was able to meet the distributors' excessive demands but it seems as if he will not be able to do so any longer, for reports from all over the country, even from distributor sources, state that business has fallen off considerably. Things are getting back to normal fast, and the time is at hand for an immediate readjustment of film rentals in favor of the exhibitor.

The distributors, no doubt, will assert that the cost of production has gone so high that they cannot afford to ease up on their terms. The fact remains, however, that their profits do not indicate that they have suffered in the least as a result of the high cost of production. Besides, if the distributors' costs have risen, it should be noted that the cost of operating a theatre, too, has gone up: today, in addition to burdensome film rentals, the exhibitor has to pay more for every phase of his operation—rent, wages, materials, repairs and, above all, taxes. Only this week, the New York State Insurance Department announced an increase of 25% in fire insurance rates for New York's motion picture theatres because of the considerable rise in replacement and repair costs.

For the past six months or more the public has slowly but surely become price-conscious, and President Truman, by his appeal for a general reduction in prices, has given great impetus to the movement that is now being called an "undeclared buyers' strike." That this movement, which is plaguing many a retailer, may soon extend to the price of movie admissions is a condition exhibitors should be prepared to meet. And, since there is little hope that the distributors will come forth voluntarily with a reduction in film rentals, the only way by which an exhibitor can be prepared is to use good judgment now in the buying of pictures.

Up to now, an exhibitor has been more or less secure in the knowledge that his competitors' admission prices would remain at a certain level and, armed with this knowledge, he was able to make a deal for pictures on a fairly safe basis. Under present conditions, however, no exhibitor can be sure that his competitors' admission prices will remain stable. Last week, for example, the exhibitors in Milwaukee were caught unawares when the Fox Wisconsin Amusement Corporation, in a surprise move, reduced its afternoon and late Saturday night prices by 10c at the Palace, Wisconsin and Strand, its three downtown houses. Adult prices were cut from 65c to 55c, and children's admissions were cut from 35c to 25c, with no time restriction on the latter price.

What happened in Milwaukee may very well happen in other key cities and, like many a retailer nowadays, the exhibitor, unless careful, may find himself stocked with high-priced merchandise that he will be compelled to sell at bargain rates.

HARRISON'S REPORTS does not believe that the months ahead constitute a critical period for the industry in that the country is headed for a depression. It does believe that things are levelling off to normalcy

(*Continued on last page*)

"Northwest Outpost" with Nelson Eddy and Ilona Massey

(*Republic, no release date set; time, 91 min.*)

Just fair. Republic's pressbook hails this as a "great outdoor adventure melodrama of California's wildest days," and the title would indicate it to be that type of picture, but, even though the story's locale is Northern California in the early 19th century, those who expect to find considerable melodramatic action will be disappointed, for such action makes up a very small part of the story, which for the most part is slow-moving, owing to an over-abundance of dialogue. A better description of the picture is that it is an operatic-like romantic period piece in a somewhat ludicrous Western setting (a Russian trading post staffed by exiled nobility), handicapped by a thin story, which serves well enough as a means of introducing the effective singing by Nelson Eddy and Ilona Massey of Rudolf Friml's melodious musical score. It is entertainment primarily for class audiences, for it tends too much towards the operatic for mass appeal, but aside from the music it is doubtful if class audiences will find the story particularly absorbing:—

Ilona, daughter of a Russian general, arrives at Fort Ross, a Russian trading post governed by Hugo Haas, who, more concerned with romantic pursuits than with the performance of his duties, which included the supervision of convict labor gangs, turned his responsibilities over to Nelson Eddy, an American frontiersman. Ilona becomes the house guest of Haas and his wife (Elsa Lanchester), and explains that she came to the Fort for reasons of health. Actually, she had come to arrange the escape of Joseph Shildkraut, a convict, to whom she was secretly married. Her father had become embroiled in a political plot against the Czar, and Shildkraut had threatened to expose him unless she arranged his escape. She cultivates Eddy's friendship and both fall in love, but, despite Shildkraut's threats, she refuses to use Eddy's love to help him escape. Instead, she gives Shildkraut her jewels to finance his escape with the aid of an unscrupulous guard. Shildkraut makes his getaway and hides out on a Chinese junk. Eddy, discovering that Ilona had financed the escape, accuses her of deceiving him and orders her put aboard the junk to be sent back to Russia. Learning that Shildkraut was hiding aboard the junk, Elsa, who knew the truth about Ilona, tells Eddy the story and warns him that the convict would harm Ilona unless she was removed from the junk. Eddy boards the ship and, in the ensuing battle, kills Shildkraut. With the convict out of the way, Ilona reunites with Eddy.

Elizabeth Meehan and Richard Sale wrote the screen play from a story by Angela Stuart. Allan Dwan produced and directed it. The cast includes Lenore Ulric, the American G.I. Chorus and others.

Adult entertainment.

"Sarge Goes to College" with Freddie Stewart, June Preisser and Alan Hale, Jr.

(*Monogram, May 17; time, 63 min.*)

Weak on story but fairly lively in a musical way, this latest entry in the "Teen-Agers" series should get by as a supporting feature with undiscriminating audiences. What there is of the story is hardly worth mentioning since it merely serves as a convenient excuse for the introduction of the several musical numbers, which, in addition to Freddie Stewart's pleasant singing, includes the music of Russ Morgan and his band, and two "jam" sessions featuring Wingy Manone, Candy Candido, Joe Venuti, Abe Lyman, Les Paul, Jess Stacey and Jerry Wald, all personalities who are well known to the lovers of "jive" music and whose names should help in selling the picture to the younger crowd. Included also is the song, "Open the Door, Richard," sung and played by Jack McVea and his band:—

Alan Hale, Jr., a Marine wounded in combat service and in need of an operation, is given a few weeks rest before being hospitalized and enters San Juan Junior College temporarily. Students June Preisser and Noel Neill, sisters, arrange for Hale to stay at their home when they learn that he cannot find a room. He becomes friendly with Freddie Stewart, June's boy-friend, and helps him to organize a school show. Noel has a quarrel with Frankie Darro, her boy-friend, and in order to make him jealous gets Stewart to invite her to a school dance by telling him that June had decided to go to the dance with Hale. Her machinations precipitate a quarrel between June and Stewart, and Darro, angered when he learns that the latter planned to take Noel to the dance, picks a fight with him. Hale mistakenly believes himself to be responsible for the trouble; he leaves the school and returns to the Marine base for his operation. Meanwhile Noel confesses that she had instigated the row and all involved become reconciled. On the night of the show, Stewart telephones Hale and assures him of the students' friendship. The show, of course, is a huge success.

Hal Collins wrote the screen play from a story by Henry Edwards. Will Jason produced and directed it. The cast includes Warren Mills and others.

Unobjectionable morally.

"The Big Fix" with James Brown, Sheila Ryan and Regis Toomey

(*PRC, April 19; time, 61 min.*)

A fair program melodrama, with a timely theme revolving around the efforts of professional gamblers to "fix" intercollegiate basketball games. Its story, which revolves around an honorable basketball player who becomes the unwitting tool of a crooked police officer and an unscrupulous sister, is constructed along familiar lines and is not altogether logical, but it succeeds in holding one's interest fairly well, for it has been handled nicely, moves along at a steady pace, and offers several moments of suspense. Since much has been and is being said in the daily newspapers of the inroads professional gamblers have made in American sports, the picture, of course, lends itself to exploitation:—

Returning to college to complete his studies, James Brown, a veteran, meets and falls in love with Noreen Nash, secretary in the Registrar's office. He refuses to rejoin the basketball team, of which he had been the star, despite the pleas of his schoolmates. Unknown to them, he had given up the game because his sister, Sheila Ryan, who was mixed up with a gambling ring, had tried to trick him into "throwing" some games. Sheila, although still working with the gamblers, tricks Brown into believing that she had broken off with them and induces him to rejoin the team. Soon after Brown leads his team to one victory after another, making it a leading contender for the intercollegiate championship, Sheila, in league with the gamblers, tearfully approaches Brown and informs him that she had killed a man in an auto accident and that the gamblers, aware of her predicament threatened to inform the police unless he agreed to work with them. In a dilemma, Brown confides in Police Lieutenant

Regis Toomey, who was ostensibly seeking to break up the efforts of gamblers to "fix" collegiate sports. Toomey asks Brown to work with the gamblers so that he might obtain incriminating evidence against them. Actually, Toomey was the secret head of the gamblers and planned to hold Brown in line by keeping him under the impression that he was cooperating with the law. Noreen, believing that Brown was too trusting, checks up on Sheila's story about the accident and discovers that it was a fake. She investigates further and learns the truth about Toomey. Armed with this information, Brown, with the aid of his teammates, captures Toomey and the gang, but not before Toomey murders Sheila for failing to be more careful about the details of her "accident."

George Bricker and Aubrey Wisberg wrote the screen play from a story by Sonia Chernus and George Ross. Ben Stoloff produced it, and James Flood directed it. The cast includes Tom Noonan, Nana Bryant and others. Unobjectionable morally.

"Little Miss Broadway" with Jean Porter, John Shelton and Ruth Donnelly

(*Columbia, no release date set; time, 69 min.*)

A moderately entertaining program comedy. The players strive to make something of their parts but they are handicapped by a story that is not only unbelievable but also extremely silly. It does have several amusing situations, but for the most part the comedy falls flat and, in the closing scenes, every one goes completely haywire in an attempt to be comical. Its appeal will be directed mostly to those who like "low" comedy, for the characters it depicts, and their actions, are far from elevating. The music, which is of the popular type, is pleasant if not exceptional:—

Graduating from an exclusive girls' school, Jean Porter, an orphan, prepares to go to New York to meet for the first time her socialite relatives, who had been supporting her. She arranges with John Shelton, her socialite fiance, to meet her there so that she could introduce him to her family. Actually, Jean was unaware that her family was made up of a quartette of shady Broadway characters, including Ruth Donnelly, Ed Gargan, Vince Barnett, and Charles Judson, who had adopted her as a baby. To keep up their pose as socialites, the four take possession of the Long Island mansion of Ben Welden, a notorious bank robber doing time in prison. They welcome Jean there and put up such a front that neither the girl nor her boy-friend suspect the truth. In the course of events, Jean's family finds a hidden $200,000 stolen by Welden and use it to purchase worthless stock from Douglas Wood, Shelton's father, who was trying to hide the fact that he was in financial difficulties. Complications set in when word comes that Weldon had escaped from prison; the family, fearing the convict's return and his discovery that his cash was missing, steals the money back from Wood. In the meantime Shelton becomes involved with a night-club singer and her boyfriend, who use a compromising photograph in an attempt to blackmail him. Jean foils the plot by stealing the photo. Matters reach a climax at a party in the mansion during which Welden makes an appearance disguised as a butler, the blackmailers try to crash the party, and Wood attempts to get back the $200,000 in exchange for the worthless stock. In the resulting confusion, Welden and the blackmailers are captured by the police, Jean's family confesses their deception, and Shelton's father admits his shaky financial status. It all ends happily, with every one accepting the other as he or she is

Arthur Dreifuss, Victor McLeod and Betty Wright wrote the original screen play, Sam Katzman produced it, and Mr. Dreifuss directed it. The cast includes Jerry Wald and his orchestra, Milton Kibbee and others.

Unobjectionable morally.

"Miracle on 34th Street" with Maureen O'Hara, John Payne and Edmund Gwenn

(*20th Century-Fox, June; time, 96 min.*)

Every now and then a picture comes along unheralded by the usual fanfare and proves to be a delightful surprise. This is such a picture. It is a captivating comedy-drama, the sort that leaves an audience completely satisfied and sends them out talking about it. Not only is the story original and heart-warming, but it has been developed in so amusing a fashion that one's attention never wanders from the screen. The comedy is excellent, both in situation and dialogue, and the direction and acting are outstanding.

Briefly, the story revolves around an elderly white-bearded man who believes himself to be Santa Claus and who finds himself employed as such by Macy's Department Store. His faith and kindness bring about changes in the lives of those he meets, and his dislike of commercialism at Christmas time upsets the store's executives when he recommends to the customers that they go to other stores to buy certain objects cheaper. At first appalled, the executives soon learn that the old fellow's honesty was bringing much good will to the store and they adopt his methods as a standard policy. Things go well until the old man is infuriated by the store's psychiatric adviser, a neurotic fellow, whom he strikes with his cane. The incident results in a Supreme Court hearing to determine his sanity, with the decision depending on his ability to prove that he was Santa Claus. Thousands of letters delivered to the old man by the post office are submitted as evidence that an official agency recognized him as Santa Claus. The judge accepts the evidence and dismisses the case.

A brief outline of the story does not do justice to the many amusing twists of the plot. For example, the deft satirical fun poked at department stores is extremely funny. The courtroom sequences in particular provide many laughs. Here the judge finds himself in the embarrassing predicament of having to decide whether or not there is a Santa Claus; an affirmative decision would make him look foolish, but a negative decision would disillusion millions of children and their parents might make their wrath known when he comes up for re-election.

As Kris Kringle, Edmund Gwenn has a fat part and he makes the most of it with an exceedingly good performance. Maureen O'Hara, as head of the toy department; Natalie Wood, as her little daughter who does not believe in Santa Claus but eventually learns to accept him; John Payne, as a young attorney who defends Gwenn and finds romance with Maureen; Porter Hall, as the neurotic psychiatrist; and Gene Lockhart, as the confused judge, are all excellent. The action takes place in New York and much of the footage is actual.

George Seaton wrote the screen play and directed it from a story by Valentine Davies. William Perlberg produced it. The cast includes Jerome Cowan, William Frawley, Philip Tonge and many others.

Suitable for the entire family.

and that there will not be any sensational pick-up in business for many months, if at all. For that reason you should be on your guard about what you pay for film. The circuits are cutting down their admission prices to lure back the patronage they have lost. This, of course, does not do the independent exhibitor any good, for if his competitor is a circuit house, and if he judged the price of his film rental in accordance with the admission prices charged by the circuit house and himself, a sudden reduction of the circuit theatre's prices will force him to carry a burden he did not foresee: if he does not follow suit by lowering his admission prices, he will lose customers; if he does lower his prices, it will mean that he paid too much for film because of the reduced receipts. Whichever way you look at it, the competition is unfair. And it is even more unfair if the circuit theatre's owner happens to be also the seller of the high-priced films, and by a reduction in admission prices forces the independent exhibitor to exhibit such films at bargain rates.

If you ever needed the use of discretion in the buying of pictures, you need it now. Learn to discipline yourself; obey the dictates of common sense, and you will seldom go wrong.

MORE PRINTS MORE PROFITS

Recently Col. H. A. Cole, well known Allied leader and president of Allied Theatre Owners of Texas, wrote to five of the major companies pleading with them for more prints for his territory on the ground that the greater the number of prints the more quickly play-dates will be liquidated, giving both exhibitors as well as producers greater returns for their pictures.

Associated Theatres of Indiana, too, complained about the shortage of prints in the Indianapolis territory.

What is true of Dallas and Indianapolis is undoubtedly true of other territories.

In these days, when the exhibitor pays so much for films, one would think the distributors would make it easy for him to pay such rentals by enabling him to play the pictures while they are still fresh in the public's mind. To deny him this facility places a great burden upon his pocketbook, a condition that eventually cannot help but affect the distributors themselves.

It is bad enough that the exhibitor has fewer pictures from which to choose his programs, but why hamper him any further with a shortage of prints?

A CONSTRUCTIVE MGM MOVE

Ever since MGM was founded, its executives have maintained a "closed door" policy with regard to outside producers. No independent producer could hope to obtain a release for his production no matter how good such a production was. Now and then an outside picture, such as "Gone With the Wind," did get distribution through MGM, but the case was only an exception.

In recent weeks, however, the company underwent a change of policy with its acceptance of two outside pictures, namely, "Joan of Arc," a Walter Wanger production that will star Ingrid Bergman, and "State of the Union," a Liberty picture to be produced by Frank Capra.

No doubt, MGM's new "open door" policy towards outside meritorious productions has been instituted by a variety of factors, such as the high cost of production, the lack of skilled technicians, the shortage of star names, as well as the fact that other companies have fared very well, both in prestige and in profits, through their distribution of the better independent productions. But whatever the reasons the new policy is a concession on the part of MGM just the same, the kind that will, no doubt, serve to encourage the making of independent productions of merit.

UNIVERSAL-INTERNATIONAL PICTURES
UNIVERSAL CITY, CALIFORNIA

April 30, 1947

MR. P. S. HARRISON, *Editor*
HARRISON'S REPORTS
1270 Avenue of the Americas
New York 20, N. Y.

Dear Mr. Harrison:

In your issue of April 19, 1947 there appears an item headed, "Let the American Producers Not Forget the American Market." This piece takes issue with my statement that without the forty-three cents out of every dollar which we receive from foreign markets we'd be out of business. From this remark you draw a corollary conclusion that " . . . foreign representatives of the film companies are influenced solely by their environment: They are making their living out of foreign sales and naturally they want the pictures to suit foreign tastes, for the better the foreigners like our films the better will be their intake." Then your article goes on to state, in effect, that the American market is all important and that as much thought should be given it as to the foreign market.

With this latter thought I wholeheartedly concur, as does my prepared address. Enclosed are a copy of the Screen Writers' Guild's Announcement stating the objectives of the meeting and a copy of my talk. From these you will gather that we are all really in basic agreement; the misunderstanding stems only from a quotation out of context.

Additionally, you make the point that during the war foreign revenue from American films was cut off almost entirely but profits without the foreign market were affected very little. While it is true that some sources of revenue were eliminated, our pictures were exhibited in Great Britain, Australia, South Africa, Latin America, and other places,—and remittances were received or credits accumulated. I am certain that you would be the last person in the world who would want us to cut ourselves off from these markets for any unnecessary reason.

One other item: "The Screen Writer" mistakenly credits me with being Universal-International's publicity head. As you know, John Joseph most ably handles this assignment. I have nothing to do with publicity. In my job I am concerned with the content of our films as they affect our public relations, here and abroad, indivisibly. The Production Code, foreign relations, invasions of privacy, political censorship, gratuitous advertising, religious sensibilities, technical advisers, are some matters which come within the ken of my department.

I think you will agree that I have no axe to grind and that we really see eye to eye. I feel equally secure in the belief that you wish to have the record straight.

Kindest regards.

Cordially yours,
(signed)
WILLIAM GORDON

IN TWO SECTIONS—SECTION ONE

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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INTERESTING FINDINGS REGARDING EMPLOYMENT OF WRITERS IN HOLLYWOOD

Recently the Executive Board of the Screen Writers' Guild appointed a committee to investigate the current economic situation in Hollywood as it affects writers.

The findings of this committee, published in the May number of *The Screen Writer,* house organ of the Guild, are very interesting.

"While the employment of writers by the major producers," says the report, "is sharply below what it was in April of 1946 and 1945, it approximates employment in 1940. . . . "

The number of studios given is eight, and the years to which comparison is made are 1944-45-46-47.

Columbia employed 49 writers in 1945, and only 34 this year.

MGM employed 105 in 1945, 132 last year, and only 83 this year.

Republic employed 38 in 1945, 34 last year, and only 23 this year.

20th Century-Fox employed 60 last year, and only 48 this year.

RKO employed 51 in 1945, and only 34 last year and this year.

Warner Brothers employed 43 last year, and only 32 this year.

The variation of the number at the other studios is not so startling.

The Guild should derive little satisfaction from the fact that the number of writers employed by the studios this year "approximates" those employed in 1940. By such a statement the Guild seems to seek to soothe its troubled conscience.

There is a reason why the employment of writers by the major studios has taken a considerable drop, just as there is a reason for the drop in the number of technicians employed this year as compared with the past three years. And the reason is that, not only the different guilds, but also the technical unions, have made it tough for the producers to make pictures—so tough, in fact, that the producers, rather than have a multitude of troubles, decided to minimize them by reducing the number of persons employed in each department.

Can we overlook the fact that lately the Screen Writers' Guild has demanded of the producers a cut on the distributors' receipts from reissues? And that is only one of the difficulties. They are now trying to so organize the authors that no writer will sell his works to the producers directly—they will have to be sold through some authority its officers are trying to set up. If they should succeed with this idea, they may expect a further reduction in the number, not only of writers, but also of directors, actors, and the different technicians.

The guilds and unions of all these crafts have been guilty of demoralizing production. And, believe me, if they should continue their destructive work, most of them—highly paid artists and technicians—will find themselves out of a job. By their imposition of harsher conditions on the producers, they will just make it more difficult for the producers to make good pictures and thus the foreign pictures will find the opportunity they seek to capture the domestic market.

The Screen Writers' Guild notices with satisfaction, no doubt, the fact that "employment of writers by independent production companies has shown an increase of approximately 16% as compared to a year ago." Yet the guilds and the unions impose on the independent production companies harsher terms than those imposed upon the major studios. Because the independents cannot employ writers, artists or technicians by the year, the rates go so high for such independents that it is a miracle that they can produce any pictures at all.

Hardly any reasoning is used by either guilds or unions in the demands they make on the producers; it is simply a case of get all you can out of them, regardless of the consequences. But, if the reduction in the employment of writers is any yardstick, it seems that the consequences have come home to roost.

A WAY TO MAKE CLASS PICTURES PAY

Several weeks ago the writer had an interesting talk with Mr. Lewis Blumberg, assistant general sales manager of Prestige Pictures, the Universal-International subsidiary handling the sales and promotion of British-made pictures, the type that, as a general rule, have more of an appeal to better class audiences than to the masses.

Aware that such pictures usually fare better in art theatres, Mr. Blumberg, who is an enterprising young man, is now working on a program to promote their acceptance by theatres that normally shy away from them. One of his ideas, for example, is to have subsequent-run theatres in big cities and theatres in small towns, neither of which is in a position to completely change their operations to that of an art theatre, utilize their "slow-business" days for the showing of class pictures. Mr. Blumberg believes that an exhibitor who will allocate a specific day or days on which to play these pictures will eventually attract as new customers those who, because of their "arty" tastes, seldom attend picture shows. And he believes also that, by educating them to the fact that the type of pictures they like will be shown on specific days,

(*Continued on last page*)

"They Won't Believe Me" with Susan Hayward and Robert Young

(RKO, no release date set; time, 95 min.)

An engrossing adult melodrama, capably acted and intelligently directed. There is nothing thrilling or exciting about the action, but the unusual plot is worked out so cleverly that one remains absorbed in the proceedings from start to finish. Revolving around the machinations of a playboy, a charming rotter married to a wealthy woman, whom he jilts for his secretary, a heartless tart, the story is not a pleasant one, nor is any sympathy felt for any of the characters. One is, however, held fascinated by the plot's ingenious twists, which place the playboy on trial for his secretary's murder, a crime he did not commit but of which he appeared guilty because of his own cunning. The picture is off the beaten path and in all probability will do well wherever shown, for the word-of-mouth advertising it will get is bound to attract attention:—

Accused of murder, Robert Young tells his story from the witness stand. Married to wealthy Rita Johnson, whom he did not love, Young had promised Jane Greer, with whom he had been in love, that he would divorce Rita. But Rita had persuaded him to preserve their marriage by buying him a partnership in Tom Powers' brokerage business. He had forgotten Jane but before long had found himself captivated by Susan Hayward, Powers' secretary and girl-friend. He had arranged to rob his wife and divorce her. On the way to Reno with Susan, his car had collided with a truck and Susan had been killed, burned beyond recognition. The authorities had mistakenly identified her body as that of his wife, Rita. After confirming the identification, he had rushed back to his wife's isolated ranch to murder her, only to discover that she had committed suicide after reading his farewell letter. He had hidden her body in a pool and, after inheriting her money, had gone to Jamaica to forget. There he had met Jane and had fallen in love with her once again, but had been unaware that Powers had employed her to learn if he was living with Susan. Jane had been unable to learn anything from him, but Powers, suspicious, had accused him of murdering Susan and had instigated a police investigation for clues leading to her whereabouts. The police had found Rita's decomposed body in the pool and, in the belief that she had been burned to death in the car crash, had identified her body as that of Susan and had held him for her murder. His story finished, Young awaits the jury's verdict. Just as the jurors return, he loses his nerve and is shot as he tries to jump from a window. He dies unaware of the fact that he had been acquitted.

Jonathan Latimer wrote the screen play from a story by Gordon McDonell. Joan Harrison produced it, and Irving Pichel directed it.

Adult entertainment.

"The Trouble with Women" with Teresa Wright, Ray Milland and Brian Donlevy

(Paramount, June 27; time, 79 min.)

Other than the fact that the players may mean something at the box-office, there is not much to recommend in this romantic comedy, for the story is pretty thin and at times silly. Based on the deception theme, it attempts to poke satirical fun at psychology, but, even though it does offer some amusing situations, most of the comedy is so forced that it falls flat. The players struggle to make something of their roles, but their characterizations are so exaggerated that they are put at a distinct disadvantage. It is a pity that such an excellent cast has been wasted on trite material:—

Teresa Wright, a reporter, is assigned by Brian Donlevy, her editor, to interview Ray Milland, a psychology professor, who had arrived in town to teach at Midwest College. Having written a controversial best-seller on the subjugation of women, Milland was a source of news, but he refused to be interviewed. Teresa, concealing her identity, fails to get the interview, but later, in night court, she induces a man accused of beating his wife to testify that he had been inspired by Milland's book. The story is given a big play in Donlevy's newspaper. Milland, angered, starts a $300,000 libel suit. In an effort to get the suit withdrawn, Donlevy persuades Teresa to enroll as a student in Milland's class and to attempt to provoke him into slapping her in order to start a counter-suit. Teresa, however, spoils the plan by falling in love with Milland. Donlevy, who was in love with Teresa himself, frames Milland into being photographed in a burlesque theatre with a fan dancer, and, after using the picture to force Milland to withdraw the suit, doublecrosses him by arranging for its publication in a rival newspaper. The incident causes the faculty to demand Milland's resignation, but Teresa, despite Milland's refusal to have anything to do with her (he had learned that she was a reporter), explains the situation to the faculty and secures his reinstatement. Grateful, Milland renews his romantic pursuit of her only to find himself in competition with Donlevy. He brings matters to a head by deciding to proceed with the libel suit. In court, to prove a legal point, Milland stages an hypnosis demonstration with Teresa as his subject and, while he has her in a state of hypnosis, gets her to admit that she loved him and not Donlevy. He embraces her and orders his attorney to withdraw the suit.

Arthur Sheekman wrote the screen play from a story by Ruth McKenney and Richard Bransten. Harry Tugend produced it, and Sidney Landfield directed it. The cast includes Rose Hobart, Charles Smith, Iris Adrian and others.

Unobjectionable morally.

"The Woman on the Beach" with Joan Bennett, Robert Ryan and Charles Bickford

(RKO, no release date set, time, 71 min.)

This is an odd melodrama. It is well produced and the direction is artistic, but whether it will entertain generally or not is a question, for the story, in addition to being unpleasant and vague, has a brooding quality throughout. The plot, which revolves around a naval officer's infatuation for the calloused, immoral wife of a strong-willed blind painter, and around the lovers' efforts to dispose of the husband, has moments of real interest, and suspense is present to a marked degree, but on the whole it keeps one wondering because the motivations of the main characters are singularly lacking in clarity; it depends too much on implication and suggestion. The ending, where the wife decides to give up her lover and return to her husband, is particularly unconvincing. The settings and photography are especially noteworthy, and the acting is good:—

Inspecting the beach around his lonely Coast Guard station, Lt. Robert Ryan meets Joan Bennett. She invites him to her home to meet Charles Bickford, her blind husband. A warm friendship develops between the two men, but before long Joan and Ryan become infatuated and carry on a love affair. Ryan learns that Joan feared Bickford's violent temper and he becomes convinced that his blindness was not real. To prove this contention, he takes Bickford for a walk along the precipitous sea coast and allows him to walk towards the edge of a cliff, from which he falls and injures himself. Bickford recovers, but he makes nothing of the accident when he becomes aware that Ryan was filled with remorse. He does his best to further their friendship but this doesn't last long when Ryan learns that Bickford, accusing his wife of trying to sell his valuable paintings, was beating her. Consumed with hatred, Ryan tries to drown Bickford, but the effort ends with Bickford saving Ryan's life. Broken in spirit, Ryan decides to forget Joan, but he soon rushes to her aid when she summons his help, saying that Bickford had gone beserk. He finds the blind man destroying his paintings and setting fire to his home. With the destruction of the paintings that had come between them, Joan realizes her love for Bickford and begs him to start life with her anew. Ryan, understanding their new-found happiness, watches them walk out of his life.

Frank Davis and Jean Renoir wrote the screen play based on the novel, "None So Blind," by Mitchell Wilson. Will Price produced it, and Mr. Renoir directed it. The cast includes Nan Leslie, Walter Sande and others.

Strictly adult entertainment.

"Desperate" with Steve Brodie and Audrey Long

(RKO, no release date set; 71 min.)

A fair racketeer-type program melodrama. Although the plot is not particularly novel and is somewhat far-fetched, it should get by with audiences who are not too discriminating about plot defects. It moves along at a fast pace, and one is held in fair suspense throughout because of the hero's efforts to elude a mob of murderous gangsters, who held him responsible for the murder of one of the gang. The fact that he has to flee with his bride to protect her from threatened harm, as well as the fact that he has to elude also the police, because the revengeful gangsters had framed him on a murder charge, heightens the suspense and excitement. The players mean little at the box-office, but their performances are adequate:—

Newly married and just starting his own trucking business, Steve Brodie becomes innocently involved in a warehouse robbery when a gang of thieves headed by Raymond Burr trick him into taking a night job. His efforts to leave the scene attract the police, and in the gun fight that follows Burr's younger brother kills a policeman before he is captured. The others escape, taking Brodie with them. Under threats that they will torture and disfigure his wife (Audrey Long), Brodie agrees to confess to the police that he had fired the shots that had killed the officer. He manages, however, to escape from the gang before going to the police. He flees with his wife to get her to a safe hideout, which they find on a midwestern farm owned by her aunt and uncle. Once there, Brodie goes to the police and tells them the true story. Detective Jason Robards instructs him to forget the matter, his plan being to use Brodie as bait to bring Burr and his gang out of hiding. Meanwhile Burr's brother is sentenced to die for the killing, and Burr, aided by Douglas Fowley, a crooked detective, discovers Brodie's hiding place and sets out to get him. He and his henchmen eventually trap Brodie and prepare to kill him at the exact moment Burr's brother would be electrocuted. But Robards, who had been trailing the gangsters, intervenes. A running gun battle ensues, ending with the death of all the gangsters. Brodie rejoins his wife and new baby, relieved in the assurance that they were now free from possible harm.

Harry Essex wrote the screen play from a story by Dorothy Atlas and Anthony Mann. Michel Kraike produced it, and Mr. Mann directed it. The cast includes Freddie Steele, Paul E. Burns, Ilka Gruning and others.

Unobjectionable morally.

"Thunder Mountain" with Tim Holt and Martha Hyer

(RKO, no release date set; time, 60 min.)

Not an extraordinary program Western, but it offers enough speedy action, thrills and gunplay, as well as comedy and romance, to appease the appetites of the non-critical picture-goers. Tim Holt makes a good hero, and by adequate characterization wins the spectator's sympathy from the beginning. Martha Hyer is a fair heroine. The story itself is stereotyped, but it should make little difference to those who enjoy this type of pictures:—

Returning to his Arizona ranch after graduating from college, Holt finds that it was about to be sold for taxes. Harry Woods, a local saloon keeper, who had inside information that the ranch was to be the site of a dam, determines to keep Holt from paying the taxes so that he (Wood) could buy it at auction. Others perturbed by Holt's return are Martha Hyer and her two brothers (Steve Brodie and Robert Clarke), who had not forgotten an old family feud, which had caused the death of their fathers when both men shot it out over a boundary dispute. Woods decides to revive the feud in the hope that one of Martha's fiery-tempered brothers will kill Holt. Meanwhile Martha and Holt find themselves drawn together, despite the family feud. To further his plan, Woods murders Brodie under circumstances that point to Holt as the killer. The trick succeeds, and Holt is jailed. Richard Martin, Holt's pal, and Virginia Owen, a dance-hall girl who had been discharged by Woods, uncover evidence proving that Woods was the killer. Martin outwits the sheriff, a crooked scoundrel in league with Woods, and helps Holt to break out of jail. Together, they storm into Woods' saloon for a showdown. A rousing gun battle ensues, ending with Woods and his henchmen being either killed or captured. With his innocence proved, and with the taxes on the ranch paid from money found in an old trust fund, Holt asks Martha to be his bride, thus bringing an end to the family feud.

Norman Houston wrote the screen play based on a novel by Zane Grey. Herman Schlom produced it, and Lew Landers directed it. Unobjectionable morally.

"Cynthia" with George Murphy, Mary Astor and Elizabeth Taylor

(MGM, no release date set; time, 96 min.)

A heart-warming, wholesome comedy drama. It is a simple, human story of family life in a small town, and of the problems that beset a 'teen-aged girl. The plot itself is developed along conventional lines, but it should appeal to every one who has a heart even though some of the material is of the "hokum" kind. It has a liberal quantity of good comedy, and the dramatic situations are effective. Much of the picture's charm is owed to the engaging performances of the players. As the sheltered 16-year-old daughter who is not permitted to indulge in youthful activities because of frail health, Elizabeth Taylor makes an appealing little heroine. How her first romance causes her to rebel against her family's over-cautious supervision is depicted in a delightful manner. George Murphy and Mary Astor are very good as her understanding parents. S. Z. Sakall, as a high school music professor, is responsible for many laughs. All in all, it is a thoroughly pleasing entertainment:—

Secretly married while college students, Mary and Murphy plan to travel and dream of brilliant futures for themselves. But they are compelled to settle down in their small hometown and to trade their dreams for food and doctor bills after the birth of their frail daughter. The child (Elizabeth Taylor) grows into a pretty, sweet-tempered girl of fiifteen, dejected because she was not permitted to enjoy life like other girls her age. Her over-cautious parents coddled her because of her susceptibility to colds, and even when she felt well they treated her as an invalid, mainly because Gene Lockhart, her uncle and doctor, predicted dire results if she were treated otherwise. Meanwhile Mary, too, had her heartaches: still remembering her dreams, she led a humdrum existence because of the meager pay Murphy earned as manager of a local hardware store and, feeling that Murphy relied too much on Lockhart's advice about Elizabeth's health, she was in favor of dispensing with the precautions they took in order to learn if there was really anything wrong with her. Elizabeth gains a new interest in life when she develops a schoolgirl crush on Jimmy Lydon, a schoolmate, who invites her to a fraternity dance. It rains heavily on the night of the dance, and Murphy decides that Elizabeth must stay home. But Mary, determined to see the girl enjoy herself, sends her to the dance without Murphy's knowledge. Elizabeth turns out to be the belle of the dance. She returns home after midnight, soaking wet but wonderfully happy. Angered because the girl had been sent to the dance, Murphy has a bitter quarrel with Mary. He leaves for his office in a bad mood, arriving late for the first time in 15 years. When his boss starts to reprimand him for tardiness, Murphy gives him a piece of his mind and quits. He returns home and finds Lockhart predicting that Elizabeth will become seriously ill because of her night out. Just then Elizabeth comes tripping down the stairs, a perfect picture of health. Lockhart beats a hasty retreat. Their happiness over Elizabeth's health helps Mary and Murphy to forget their quarrel. Only Murphy's unemployment remains a problem, but this, too, is overcome when the boss begs him to return at a substantial increase in salary.

Harold Buchman and Charles Kaufman wrote the screen play from the play, "The Rich Full Life," by Vina Delmar. Edwin H. Knopf produced it, and Robert Z. Leonard directed it. The cast includes Spring Byington, Scotty Beckett, Morris Ankrum, Kathleen Howard and others.

Suitable for the entire family.

enough of the "arty" crowd will patronize a theatre on such days to the extent that a normally "slow-business" day could be turned into a profitable one.

Another of Mr. Blumberg's ideas is to induce exhibitors in cities of at least 150,000 population, which do not have an art house, to convert to such a policy. He has furnished the writer with case histories of two exhibitors who have converted their operations to that of art theatres with good results. One is the Ritz Theatre in Memphis, Tenn., located on a busy cross-town street in a middle and upper class residential suburb, within a short distance of high class apartment houses. Seating 900, its former admission price was 35c and it operated as a subsequent-run showing Westerns and action melodramas. Under its new operation the Ritz converted to a first-run art policy, raised the admission price to 60c and, backed by a strong publicity campaign, ran "Brief Encounter" for three weeks in Memphis. Since then it has been showing "class" British pictures regularly, and the case history credits exhibitor Dave Flexer as saying that the "policy has proven very successful and certainly beyond our expectations."

The other theatre is the Telenews, in Dallas, Texas, located on a busy downtown shopping and theatre street. Seating 600, it operated on a former policy of straight newsreels and shorts at an admission price of 35c. Here, too, the operation was converted to a first-run policy on "class" pictures, both foreign and American made, and the admission price raised to 60c. Business, according to the case history, is "better than expected."

For an exhibitor to completely change his operation to that of an art theatre is, of course, an important move, one that requires careful consideration as to whether or not there are enough potential high class patrons to support such a venture.

HARRISON'S REPORTS is particularly intrigued by Mr. Blumberg's idea about subsequent-runs and small-town theatres reserving their usual slow days for the showing of class pictures. It might pay an exhibitor to look into the matter to determine if his situation would fit into the scheme. For instance, a survey might be made by mailing a questionnaire to the different clubs, groups, organizations, etc., in town, (A list could undoubtedly be obtained from either the local chamber of commerce or board of trade.) seeking their reaction to the intention to reserve specific days of either the week or month for the showing of better class pictures. The questionnaire can be worded in such a way that the replies will definitely indicate whether or not the idea is looked upon with favor. Since a high percentage of the membership of most town organizations are composed of fairly intelligent people who are constantly on the lookout for ways and means to further the cultural life of their town, the response to the questionnaire may be gratifying enough to warrant an experiment with class pictures. And, if the experiment proves successful, the exhibitor will have found a way, not only to overcome "slow-business days," but also to convert part-time patrons to full-time patrons by giving them the movie-going habit.

A BIG EXHIBITOR EVENT

The forthcoming conference of Independent Theatre Owners, which is being sponsored by the Allied Theatre Owners of New Jersey in conjunction with its twenty-eighth annual convention, promises to be one of the outstanding exhibitor events of the year, according to E. Thornton Kelley, convention manager, who reports that to date several hundred reservations have been received from Eastern exhibitors.

The event will take place on June 24, 25 and 26 at the Ambassador Hotel in Atlantic City, N. J., and, in addition to the convention proceedings, will feature a theatre equipment show. A climax to the affair will be a testimonial banquet in honor of Jack Kirsch, president of National Allied.

The large number of reservations thus far received indicate that the convention will be an event of importance to independent exhibition. If you plan to attend and have not yet made your reservations, write or telegraph Mr. Kelley in care of Allied Theatre Owners of N. J., 234 West 44th Street, New York 18, N. Y., before all the rooms are taken up.

"Dick Tracy's Dilemma" with Ralph Byrd

(RKO, no release date set; time, 60 min.)

This latest of the "Dick Tracy" pictures is a routine "cops and robbers" program melodrama with enough elements of suspense and excitement to satisfy such action fans as are not too concerned about whether or not there is any logic to the story. Like the cartoon strip on which it is based, the story is peopled with an odd assortment of characters bearing fantastic names, and the part of "Dick Tracy" is now played by Ralph Byrd in place of Morgan Conway. There is nothing realistic about the plot, and every twist it takes is foreseeable, but if the previous pictures in the series have pleased your patrons, this one, too, should get by with them, for it is cut from the same pattern:—

Investigating a fur robbery in a warehouse and the killing of a night watchman, Ralph Byrd, aided by Lyle Latell, his assistant, learns that a trio of crooks had committed the crime. Byrd arranges with Jimmy Conlin, a fake blind beggar and police spy, to watch the "Blinking Skull," a notorious criminal hangout, to learn what he can. Conlin soon discovers that Jack Lambert, a murderous one-armed thug, known as "The Claw" because of the iron hook he used for his missing hand, headed the gang and planned to dispose of the furs through a "fence." Conlin gets his information to Byrd, but "The Claw" tracks him to his room and kills him. A telephone clue left by "The Claw" at the scene of Conlin's murder leads Byrd to suspect that a "higher-up" was behind the crimes. Through clever detective work he traces the clue to the president of the fur company and becomes convinced that the man had planned the robbery of his own warehouse as part of a scheme to defraud his insurance company. Byrd sets a trap for both the president and "The Claw." Meanwhile "The Claw" murders his accomplices when he learns that they planned to sell the furs and double-cross him. He then telephones the president, thus exposing him to Latell, who had tapped the telephone wire and who makes the arrest. "The Claw" flees from the police with Byrd in pursuit. The chase ends in a deserted junkyard, where "The Claw," raising his iron hook in an attempt to mangle Byrd, accidentally touches a high-voltage wire and meets death by electrocution.

Robert Stephen Brode wrote the original screen play, Herman Schlom produced it, and John Rawlins directed it. The cast includes Ian Keith, Bernadene Hayes, Kay Christopher and others.

Unobjectionable morally but a bit too gory for children.

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

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(729 *Seventh Ave., New York* 19, N. Y.)

825 Blind Spot—Morris-Dowling ..... Feb. 6
826 Cigarette Girl—Brooks-Lloyd ..... Feb. 13
852 Over the Santa Fe Trail—Musical Western (63 min.) ..... Feb. 13
830 Dead Reckoning—Bogart-Scott ..... Feb.
832 Mr. District Attorney—O'Keefe-Chapman ..... Feb.
819 The Thirteenth Hour—Dix-Morley ..... Mar. 6
866 The Lone Hand Texan—Chas. Starrett (56 min.) ..... Mar. 6
814 Millie's Daughter—Gladys George ..... Mar. 20
864 West of Dodge City—Chas. Starrett (58 m.) ..... Mar. 27
809 King of the Wild Horses ..... Mar. 27
833 Johnny O'Clock—Powell-Keyes ..... Mar.
834 Framed—Ford-Carter ..... Apr.
836 The Guilt of Janet Ames—Russell-Douglas ..... Apr.
808 Blondie's Holiday—Lake-Singleton ..... Apr. 10
867 Law of the Canyon—Starrett (55 m.) ..... Apr. 24
812 For the Love of Rusty—Ted Donaldson ..... May 1
820 Bulldog Drummond at Bay—Randell-Louise ..... May 15
817 The Millerson Case—Warner Baxter ..... May 29
868 Prairie Riders—Chas. Starrett (54 m.) ..... May 29
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(165 *West 46th St., New York* 19, N. Y.)
(Distribution through PRC Exchanges)

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Bedelia—Lockwood-Hunter ..... Feb. 1
The Adventuress—Deborah Kerr ..... Mar. 17
Lost Honeymoon—Tone-Richards-Conway ..... Mar. 29
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Metro-Goldwyn-Mayer Features

(1540 *Broadway, New York* 19, N. Y.)

708 The Show-Off—Skelton-Maxwell ..... Dec. 20
709 The Secret Heart—Pidgeon-Colbert ..... Dec. 27
710 Till the Clouds Roll By—Walker-Garland ..... Jan. 3
702 Gallant Bess—Thomson-Tobias ..... Jan. 10
711 The Mighty McGurk—Berry-Stockwell ..... Jan. 17
712 Lady in the Lake—Montgomery-Totter ..... Jan. 24
714 Love Laughs at Andy Hardy—Rooney ..... Feb. 14
715 My Brother Talks to Horses—Jenkins ..... Feb. 21
713 Boomtown—Reissue ..... Feb. 28
716 The Beginning or the End—Walker-Donlevy ..... Mar. 7
718 It Happened in Brooklyn—Sinatra-Grayson ..... Apr. 4
719 Little Mr. Jim—Jenkins-Craig ..... Apr. 11
720 The Sea of Grass—Hepburn-Tracy ..... Apr. 25
721 High Barbaree—Johnson-Allyson ..... May 2
722 Undercover Maisie—Sothern-Nelson ..... May 16
723 The Great Waltz—Reissue ..... May
717 The Yearling—Peck-Wyman ..... May

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610 Riding the California Trail—Roland-Loring (59 m.) ..... Jan. 11
611 Vacation Days—Stewart-Preisser ..... Jan. 25
683 Rainbow Over the Rockies—Jimmy Wakely (54 m.) ..... Feb. 8
675 Valley of Fear—J. M. Brown (54 m.) ..... Feb. 15
613 Fall Guy—Penn-Loring ..... Mar. 15
614 The Guilty—Granville-Castle ..... Mar. 22
676 Trailing Danger—J. M. Brown (57 m.) ..... Mar. 29
684 Six Gun Serenade—Jimmy Wakely (55 m.) ..... Apr. 5
615 Violence—Coleman-O'Shea ..... April 12
671 Land of the Lawless—J. M. Brown ..... Apr. 26
Queen of the Yukon—Reissue ..... May 3
616 Hard Boiled Mahoney—Bowery Boys ..... May 10
618 Sarge Goes to College—Stewart-Preisser ..... May 17
Backfire—J. M. Brown ..... May 24
Song of the Wasteland—Jimmy Wakely ..... May 31
620 High Conquest—Lee-Roland ..... June 1

Paramount Features

(1501 *Broadway, New York* 18, N. Y.)

4604 The Perfect Marriage—Young-Niven ..... Jan. 24
4605 Ladies Man—Bracken-Welles ..... Feb. 7
4606 California—Stanwyck-Milland ..... Feb. 21
4607 Easy Come, Easy Go—Tufts-Lynn ..... Mar. 7
4608 Suddenly It's Spring—McMurray-Goddard ..... Mar. 21
4620 Seven Were Saved—Denning-Craig ..... Mar. 28
4609 My Favorite Brunette—Hope-Lamour ..... Apr. 4
4621 Fear in the Night—Kelly-Kelley ..... Apr. 18
4610 The Imperfect Lady—Milland-Wright ..... Apr. 25
4611 Blaze of Noon—Holden-Baxter ..... May 2
4622 Big Town—Reed-Brooks ..... May 25
4612 Calcutta—Ladd-Russell ..... May 30
4623 Danger Street—Withers-Lowery ..... June 20
4614 The Trouble with Women—Milland-Wright ..... June 27
4615 Perils of Pauline—Hutton-Lund ..... July 4
4613 Welcome Stranger—Crosby-Fitzgerald ..... Not set

PRC Pictures, Inc. Features

(625 *Madison Ave., New York* 22, N. Y.)

SP71 Her Sister's Secret—Coleman-Reed.....Sept. 23
741 Driftin' River—Eddie Dean (57 m.).....Oct. 1
714 The Brute Man—Hatton-Neal.....Oct. 1
742 Tumbleweed Trails—Eddie Dean (59 m.)....Oct. 28
743 Stars Over Texas—Eddie Dean (57 m.).....Nov. 18
706 Wild West—Eddie Dean (73 m.).....Dec. 1
705 Born to Speed—Sands-Austin.....Jan. 12
744 Wild Country—Eddie Dean (59 m.).....Jan.17
751 Law of the Lash—LaRue-St. John (54 m.)....Feb. 28
701 Devil on Wheels—Nash-Hickman.....Mar. 2
745 Range Beyond the Blue—Eddie Dean (54 m.).Mar. 17
731 Kit Carson—(reissue).....Mar. 22
732 The Last of the Mohicans—(reissue).....Mar. 22
SP72 Untamed Fury—Conrad-Pendleton.....Mar. 22
715 Three on a Ticket—Beaumont-Walker.....Apr. 5
746 Philo Vance's Gamble—Curtis-Ryan.....Apr. 12
746 West to Glory—Eddie Dean (61 m.).....Apr. 12
702 The Big Fix—Brown-Ryan.....Apr. 19
761 Frontier Fighters—Buster Crabbe (41 m.) (reissue).....Apr. 26
762 Thundergap Outlaws—Dave O'Brien (38 m.) (reissue).....Apr. 26
763 Raiders of Red Rock—Crabbe (38 m.) (reissue).....Apr. 26
764 Shootin' Irons—Tex O'Brien (reissue) (40 m.).....Apr. 26
765 Panhandle Trail—Crabbe (38 m.) (reissue)..Apr. 26
766 Code of the Plains—Crabbe (38 m.) (reissue).Apr. 26
752 Border Feud—LaRue-St.John (55 m.).....May 10
733 Corsican Brothers—(reissue).....May 24
734 International Lady—(reissue).....May 24
716 Too Many Winners—Beaumont-Marshall....May 24
717 Killer at Large—Lowery-Shaw.....May 31
703 Stepchild—Joyce-Woods.....June 7
708 Philo Vance Returns—Curtis-Austin.....June 14
704 Heartaches—Ryan-Norris.....June 28
753 Pioneer Justice—LaRue-St. John.....June 28

Prestige Pictures Features

(1250 *Sixth Ave., New York* 20, N. Y.)
(Distribution through Universal-International)
(No national release dates)

Brief Encounter—Celia Johnson.....
I Know Where I'm Going—Wendy Hiller.....
This Happy Breed—Celia Johnson.....
Johnny Frenchman—Patricia Roc.....
A Lady Surrenders—Margaret Lockwood.....
The Captive Heart—Michael Redgrave.....
The Years Between—Michael Redgrave.....

Republic Features

(1790 *Broadway, New York* 19, N. Y.)

608 Angel and the Badman—Wayne-Russell.....Feb. 15
641 Apache Rose—Roy Rogers (75 m.).....Feb. 15
606 The Magnificent Rogue—Roberts-Douglas....Feb. 15
663 Vigilantes of Boomtown—Allan Lane (56 m.).....Feb. 15
605 The Ghost Goes Wild—Ellison-Gwynne.....Mar. 8
610 Hit Parade of 1947—Albert-Moore.....Mar. 22
664 Homesteaders of Paradise Valley—Lane (59 min.).....Apr. 1
683 Twilight on the Rio Grande—Gene Autry (71 min.).....Apr. 1
611 Yankee Fakir—Frawley-Woodbury.....Apr. 1
642 Bells of San Angelo—Roy Rogers.....Apr. 15
612 Spoilers of the North—Kelley-Booth.....Apr. 24
665 Oregon Trail Scouts—Allan Lane (58 m.)....May 15
609 That's My Gal—Roberts-Barry.....May 15
614 Winter Wonderland—Roberts-Drake.....May 17
613 That's My Man—Ameche-McLeod.....June 1
616 Web of Danger—Mara-Kennedy.....June 10
Saddle Pals—Gene Autry.....July 1

Special

601 I've Always Loved You—Dorn-McLeod.....Dec. 2

RKO Features

(1270 *Sixth Ave., New York* 20, N. Y.)
(No national release dates)

Block 4

716 The Farmer's Daughter—Young-Cotten.....
717 Trail Street—Scott-Jeffreys.....
718 Beat the Band—Langford-Krupa.....
719 The Devil Thumbs a Ride—Tierney-Leslie.....
720 Code of the West—Warren-Alden.....

Block 5

721 Honeymoon—Tone-Temple-Madison.....
722 Born to Kill—Trevor-Tierney.....
723 Tarzan and the Huntress—Weissmuller.....
724 A Likely Story—Hale-Williams.....
725 Banjo—Moffett-Reed.....

Block 6

726 They Won't Believe Me—Hayward-Young.....
727 Woman on the Beach—Ryan-Bennett.....
728 Desperate—Brodie-Long.....
729 Dick Tracy's Dilemma—Byrd-Christopher.....
730 Thunder Mountain—Holt-Martin.....

Specials

761 Notorious—Bergman-Grant.....
792 Fantasia—Reissue.....
791 Song of the South—Disney.....
781 It's a Wonderful Life—Stewart-Reed.....
751 Best Years of Our Life—March-Andrews-Wright-Loy.....
762 Sinbad the Sailor—Fairbanks, Jr.-O'Hara.....

Selznick Rel. Org. Features

(400 *Madison Ave., New York* 17, N. Y.)

Duel in the Sun—Peck-Jones-Cotten.....Apr. 17

Twentieth Century-Fox Features

(444 W. 56th *St., New York* 19, N. Y.)

701 The Razor's Edge—Power-Tierney.....Jan.
702 13 Rue Madeleine—Cagney-Annabella.....Jan.
703 The Shocking Miss Pilgrim—Grable-Haymes....Jan.
704 Les Miserables—(reissue).....Jan.
705 Stanley & Livingston— (reissue).....Jan.
706 Boomerang—Andrews-Wyatt.....Feb.
707 The Brasher Doubloon—Montgomery-Guild....Feb.
708 Strange Journey—Kelly-Massen.....Feb.
710 Carnival in Costa Rica—Haymes-Vera-Ellen....Apr.
709 Alexander's Ragtime Band—(reissue).....Mar.
711 Backlash—Rogers-Travis.....Mar.
712 The Late George Apley—Colman-Cummins....Apr.
714 San Demetrio, London—British cast.....Apr.
713 The Homestretch—O'Hara-Wilde.....May
715 The Ghost and Mrs. Muir—Harrison-Tierney....May
716 Jewels of Brandenburg—Travis-Cheirel.....May
717 Moss Rose—Mature-Cummins.....June
718 Miracle on 34th Street—Gwenn-OHara.....June

United Artists Features

(729 *Seventh Ave., New York* 19, N. Y.)

The Red House—Robinson-McCallister.....Feb. 7
The Fabulous Dorseys—Dorsey Bros.-Janet Blair...Feb. 21
The Private Affairs of Bel Ami—Sanders-Lansbury.Mar. 7
Fun on a Weekend—Bracken-Lane.....Mar. 14
The Macomber Affair—Peck-Bennet.....Mar. 21
Unexpected Guest—Wm. Boyd (61 m.).....Mar. 28
The Sin of Harold Diddlebock—Harold Lloyd....Apr. 4
New Orleans—DeCordova-Patrick.....Apr. 18
Ramrod—McCrea-Lake-DeFore.....May 2
Adventures of Don Coyote—Martin-Rafferty.....May 9
Fun on a Weekend—Bracken-Lane.....May 15
Dishonored Lady—Lamarr-OKeefe.....May 16
Dangerous Venture—Wm. Boyd (59 m.).....May 23
Copacabana—Miranda-Marx.....May 30

Universal-International Features

(1270 *Sixth Ave., New York* 20, N. Y.)

606 Swell Guy—Tufts-Blyth.....Jan.
607 I'll Be Yours—Deanna Durbin.....Jan.
605 The Wicked Lady—Mason-Lockwood.....Jan.
608 Song of Scheherazade—DeCarlo-Donlevy.....Mar.
609 Smash-Up—Hayward-Bowman.....Mar
2791 Destry Rides Again—(reissue).....Mar.
2792 When the Daltons Rode—(reissue).....Mar.
610 Michigan Kid—Hall-McLaglen.....Mar.
612 Buck Privates Come Home—Abbott & Costello..Apr.
2793 You Can't Cheat an Honest Man—(reissue)....Apr.
2794 I Stole a Million—(reissue).....Apr.
2795 Magnificent Obsession—(reissue).....May
2796 100 Men and a Girl—(reissue).....May
Time Out of Mind—Calvert-Hutton.....May
The Web—O'Brien-Raines.....May
2797 Frankenstein—(reissue).....Not set
2798 Dracula—(reissue).....Not set

Warner Bros. Features

(321 W. 44th *St., New York* 18, N. Y.)

610 The Time, The Place, and the Girl—Morgan-Carson.....Dec. 28
611 The Man I Love—Lupino-Alda.....Jan. 11
612 Humoresque—Crawford-Garfield.....Jan. 25
613 The Beast with 5 Fingers—Lorre-King.....Feb. 8
614 Nora Prentiss—Sheridan-Smith.....Feb. 22

615 Pursued—Wright-Mitchum .....Mar. 8
616 That Way With Women—Clark-Vickers....Mar. 29
617 Stallion Road—Reagan-Smith-Scott.....Apr. 12
618 The Sea Hawk—Flynn-Raines (reissue).....Apr. 26
619 The Sea Wolf—Robinson-Lupino (reissue)...Apr. 26
620 Love and Learn—Hutton-Carson-Vickers....May 3
621 The Two Mrs. Carrolls—Bogart-Stanwyck....May 24
622 Cheyenne—Morgan-Wyman .....June 14

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

8501 Loco Lobo—Color Rhapsody (6 m.).....Jan. 9
8701 Fowl Brawl—Phantasy (6 m.).....Jan. 9
8955 Shorty Sherrock & Orch.—Thrills of Music (8½ m.) .....Jan. 23
8855 Screen Snapshots No. 5 (9 m.).....Jan. 23
8655 Community Sings No. 5 (10 m.).....Jan. 23
8805 Polo—Sports (9 m.).....Jan. 30
8702 The Uncultured Vulture—Color. Phantasy (5½ m.) .....Feb. 6
8856 Screen Snapshot No. 6 (9 m.).....Feb. 6
8502 Cockatoos for Two—Color. Rhap. (6 m.)....Feb. 13
8806 Cue Tricks—Sports (9 m.).....Feb. 20
8656 Community Sings No. 6 (10 m.).....Feb. 27
8956 Buddy Morrow & Orch.—Thrills of Music (9½ m.) .....Feb. 27
8503 Big House Blues—Color Rhap. (7 m.).....Mar. 6
8857 Screen Snapshots No. 7 (10 m.).....Mar. 13
8657 Community Sings No. 7 (9½ m.).....Mar. 13
8807 Tennis Wizards—Sports (9 m.).....Mar. 20
8703 Wacky Quacky—Phantasy (6 m.).....Mar. 20
8957 George Towne & Orch.—Thrills of Music...Mar. 27
8858 Screen Snapshots No. 8 (10 m.).....Apr. 10
8658 Community Sings No. 8.....Apr. 17
8808 Goofy Golf—Sports .....Apr. 24
8859 Screen Snapshots No. 9.....May 1
8704 Leave Us Chase It—Phantasy (6½ m.).....May 15
8958 Ray Anthony & Orch.—Thrills of Music....May 22
8659 Community Sings No. 9.....May 22
8809 Wrestling—Sports .....May 29
8504 Mother Huba-Huba-Hubbard—Col. Rhapsody (6 m.).....May 29

Columbia—Two Reels

8404 Half Wits Holiday—3 Stooges (17½ m.)....Jan. 9
8436 Meet Mr. Mischief—Harry Von Zell.....Jan. 23
8140 Jack Armstrong—Serial (15 ep.).....Feb. 6
8424 Hot Heir—Hugh Herbert (16½ m.).....Feb. 13
8437 Scooper Dooper—S. Holloway (18 m.).....Feb. 27
8405 Fright Night—Stooges (17 m.) .....Mar. 6
8438 The Good Bad Egg—J. De Rita (17 m.)....Mar. 20
8439 Bride and Gloom—Shemp Howard (16 m.)..Mar. 27
8440 Two Jills and a Jack—A. Clyde.....Apr. 17
8406 Out West—3 Stooges (17½ m.).....Apr. 24
8425 Cupid Goes Nuts—Vera Vague (16 m.)....May 1
8426 Nervous Shakedown—Hugh Herbert (15½ m.) .....May 8
8160 The Vigilante—Serial (15 ep.).....May 22

Metro-Goldwyn-Mayer—One Reel

K-871 A Really Important Person—Passing Parade (11 m.) .....Jan. 11
S-855 Athletique—Pete Smith (9 m.).....Jan. 11
S-856 Diamond Demon—Pete Smith (9 m.).....Feb. 1
W-832 Cat Fishin'—Cartoon (8 m.).....Feb. 22
S-857 Early Sports Quiz—Pete Smith (9 m.)....Mar. 1
W-833 Part Time Pal—Cartoon (8 m.).....Mar. 15
T-812 Calling on Costa Rica—Traveltalk (10 m.)..Mar. 15
S-858 I Love My Wife, But—Pete Smith (9 m.)..Apr. 5
W-834 Hound Hunters—Cartoon (7 m.).....Apr. 12
W-835 The Cat Concerto—Cartoon (7 m.).....Apr. 26
S-859 Neighbor Pests—Pete Smith (9 m.).....May 3
T-813 Around the World in California—Traveltalk (9 m.).....May 17

Metro-Goldwyn-Mayer—Two Reels

A-801 The Luckiest Guy in the World—Special (21 m.) .....Jan. 25

Paramount—One Reel

L6-2 Swedish Glassmakers—Unusual Occup. (10 m.) .....Feb. 14
K6-4 Try and Catch Me!—Pacemaker (9 m.).....Feb. 14
Y6-3 In Country Life—Speak. of Animals (10 m.).Feb. 27
R6-7 Under White Sails—Sportlight (9 m.).....Feb. 28
J6-3 Air-Borne Pastures—Popular Science (11 m.).Feb. 28
L6-3 G. I. Hobbies—Unusual Occupations (11 m.) .....Mar. 14
Y6-4 They're Not So Dumb—Speak. of Animals (8 m.) .....Mar. 28
J6-4 Marine Miracles—Popular Science (11 m.)...Apr. 4
U6-1 Wilbur the Lion—Puppetoon (9 m.) .....Apr. 18
R6-8 Iced Lightning—Sportlight (10 m.).....Apr. 18
E6-1 Abusement Park—Popeye (7 m.).....Apr. 25
P6-2 Stupiditious Cat—Noveltoon (7 m.).....Apr. 25
L6-4 The Stunt Girl—Unusual Occup. (11 m.)...May 2
P6-3 Enchanted Square—Noveltoon (10 m.) ....May 9
D6-1 Loose in the Caboose—Little Lulu (8 m.)....May 23
K6-5 Brains Can Be Beautiful—Pacemaker.....May 30
Y6-5 In Love—Speaking of Animals (10 m.)....May 30
J6-5 Moon Rockets—Popular Science.....June 6
R6-9 Making the Varsity—Sportlight.....June 13
E6-2 I'll Be Ski-ing You—Popeye (8 m.).....June 13
P6-4 Madhattan Island—Noveltoon .....June 27
U6-2 Tubby the Tuba—Puppetoon (10 m.).....July 11
D6-2 Cad and Caddy—Little Lulu.....July 18

Paramount—Two Reels

37 Two Decades of History—Special (22½ m.) .....Jan. 4
FF6-1 Sweet and Low—Musical Parade (19 m.)..Mar. 28
FF6-2 Champagne for Two—Musical Parade (20 m.) .....June 13

Republic—Two Reels

692 Jungle Girl—Serial (15 ep.) (reissue).....Dec. 16
691 Son of Zorro—Serial (13 ep.).....Jan. 18
Jesse James Rides Again—Serial (13 ep.)....Mar. 21
The Black Widow—Serial (13 ep.).....June 10

RKO—One Reel
1945-46

64118 Sleepy Time Donald—Disney (7 m.).....Jan. 20
64116 Rescue Dog—Disney (7 m.).....Jan. 20
64117 Straight Shooter—Disney (7 m.).....Apr. 18
64118 Sleepytime Donald—Disney (7 m.).....May 9
(End of 1945-46 Season)

Beginning of 1946-47 Season

74201 Flicker Flashbacks No. 1 (9 m.).....Sept. 13
74301 Skating Lady—Sportscope (9 m.).....Sept. 20
74302 Hail Notre Dame—Sportscope (8 m.).....Oct. 18
74202 Flicker Flashbacks No. 2 (9 m.).....Oct. 25
74303 Bowling Fever—Sportscope (8 m.) .....Nov. 15
74203 Flicker Flashbacks No. 3 (8 m.).....Dec. 6
74304 Kentucky Basketeers—Sportscope (8 m.) ..Dec. 13
74305 College Climbers—Sportscope (8 m.).....Jan. 10
74204 Flicker Flashback No. 4 (10 m.).....Jan. 17
74306 Ski Champions—Sportscope (8 m.).....Feb. 7
74205 Flicker Flashbacks No. 5 (8 m.).....Feb. 28
74307 Ice Skippers—Sportscope (8 m.).....Mar. 7
74308 Wild Turkey—Sportscope (8 m.).....Apr. 4
74206 Fliscker Flashbacks No. 6 (9 m.).....Apr. 11

RKO—Two Reels

73401 I'll Build it Myself—Ed. Kennedy (18 m.)..Oct. 18
73103 A Nation is Born—This is Amer. (20 m.)..Jan. 10
73202 Follow that Music—Musical (18 m.) .....Jan. 31
73104 Campus Boom—This is America (16 m.)....Feb. 7
73402 Do or Diet—Ed. Kennedy (18 m.).....Feb. 7
73701 Borrowed Blonde—Leon Errol (15 m.)....Mar. 7
73105 San Francisco-Pacific Gateway—This is America (16 m.).....Mar. 7
73702 Wife Tames Wolf—Leon Errol (17 m.)...Mar. 28
73106 Forgotten Island—This is Amer. (18 m.)..Apr. 4
73403 Social Terrors—Ed. Kennedy (18 m.)....Apr. 11
73703 In Room 303—Leon Errol (17 m.).....Apr. 25
73704 Hired Husband—Leon Errol (19 m.).....May 9

Twentieth Century-Fox—One Reel

7201 Fantasy of Siam—Adventure (8 m.).....Jan. 3
7511 Crying Wolf (Mighty Mouse)—Terrytoon (7 m.) .....Jan. 10
7901 Monkey-Tone News—Lew Lehr (9 m.).....Jan. 17
7512 McDougal's Rest Farm (Magpies)—Terrytoon (7 m.) .....Jan. 31
7302 Style of the Stars—Sports (10 m.).....Feb. 7
7513 Dead End Cats (Mighty Mouse)—Terrytoon (7 m.) .....Feb. 14
7514 Hoppy Go Lucky (Magpies)—Terrytoon (7 m.) .....Feb. 28
7202 Royalty of the Range—Adventure (9 m.)...Mar. 7
7515 Mexican Baseball (Gandy Goose)—Terrytoon (7 m.) .....Mar. 14
7516 Alladin's Lamp (Mighty Mouse)—Terry (7 m.) .....Mar. 28

(Continued on last page)

7255 The Cape of Good Hope—Adventure (8 m.) . Apr. 4
7517 Cat Trouble (Talking Magpies)—Terry (7 m.) . . . . . Apr. 11
7518 Sky is Falling (Mighty Mouse)—Terry (7 m.) . . . . . Apr. 25
7951 Fisherman's Nightmare—Lew Lehr (8 m.) . . May 2
7519 The Intruder (Talking Magpies)—Terry (7 m.) . . . . . May 9
7303 Tanbark Champion—Sports (8 m.) . . . . . May 23
7520 Meet Deadeye Dick (Mighty Mouse)—Terry (7 m.) . . . . . May 30
7256 Zululand—Adventure (8 m.) . . . . . June 6
7203 Harvest of the Sea—Adventure (9 m.) . . . . . July 4
7257 Gardens of the Sea—Adventure . . . . . June 13
7258 Romance of the Fjords—Adventure . . . . . June 27
7259—Sweden—Adventure . . . . . July 18

Twentieth Century-Fox—Two Reels

Vol. 13 No. 5—Nobody's Children—March of Time (17 m.) . . . . . Dec. 27
Vol. 13 No. 6—Germany—Handle with Care—March of Time (19 m.) . . . . . Jan. 24
Vol. 13 No. 7—Fashion Means Business—March of Time (17 m.) . . . . . Feb. 21
Vol. 13 No. 8—The Teacher's Crisis—March of Time (17 m.) . . . . . not set
Vol. 13 No. 9—Storm Over Britain—March of Time (1 8m.) . . . . . not set

United Artists—One Reel

Toccata and Fugue—Musicolors (10 m.) . . . . . Oct. 15

Universal—One Reel

2382 The Singing Barbers—Sing & Be Happy (10 m.) . . . . . Feb. 17
2333 Musical Moments—Cartune (8 m.) . . . . . Feb. 24
2341 Bear Facts—Variety Views (9 m.) . . . . . Feb. 24
2342 Pelican Pranks—Variety Views (9 m.) . . . . . Feb. 24
2393 The Jungle Gangster—Answer Man No. 3 (9 m.) . . . . . Mar. 3
2343 Wild West Chimp—Variety Views (9 m.) . . Mar. 17
2394 Red Fury—Answer Man No. 4 (10 m.) . . . . . Mar. 24
2362 Juvenile Jury No. 2 (10 m.) . . . . . Mar. 31
2383 Let's Sing a College Song—Sing & Be Happy (10 m.) . . . . . Apr. 14
2344 Rhumba Holiday—Variety Views (9 m.) . . . . Apr. 21
2324 Smoked Hams—Cartune (7 m.) . . . . . Apr. 28
2384 Let's Sing a Western Song—Sing & Be Happy (10 m.) . . . . . May 19
2325 Coo-Coo Bird—Cartune (7 m.) . . . . . June 9
2326 Overture to William Tell—Cartune (7 m.) . . June 16

Universal—Two Reels

2305 Tex Beneke & Glen Miller Orch.—Musical (15 m.) . . . . . Mar. 26
2306 Melody Maestro—Musical (15 m.) . . . . . Apr. 2
2307 Tommy Tucker & Orch.—Musical (15 m.) . . Apr. 9
2308 Charlie Barnet & Orch.—Musical (15 m.) . . Apr. 16
2309 Charlie Spivac & Orch.—Musical (15 m.) . . . May 14
2310 Jitterumba—Musical (15 m.) . . . . . June 25

Vitaphone—One Reel 1945-46

2726 Hare Grows in Manhattan—Bugs Bunny (7 m.) . . . . . Mar. 22
2716 Birth of a Nation—Looney Tune (7 m.) . . . . Apr. 12
2717 Tweetie Pie—Looney Tune (7 m.) . . . . . May 3
2718 Rabbit Transit—Looney Tune (7 m.) . . . . . May 10
2719 Hobo Bobo—Looney Tune (7 m.) . . . . . May 17
2720 Along Came Daffy—Looney Tune (7 m.) . . . June 14

(End of 1945-46 Season)

Beginning of 1946-47 Season

3501 King of the Everglades—Sports (10 m.) . . . . Sept. 14
3301 Fox Pop—Blue Ribbon Cartoon (7 m.) . . . . Sept. 28
3402 So You Want to Play the Horses—Joe McDoakes (10 m.) . . . . . Oct. 5
3601 Dezi Arnaz & Band—Melody Master (10 m.) . Oct. 12
3302 Wackie Worm—Blue Ribbon Cartoon (7m.) . Oct. 12
3801 Star Spangled City—Adventure (10 m.) . . . Oct. 19
3502 Lazy Hunter—Sports (10 m.) . . . . . Oct. 26
3303 You're an Education—B. R. Cartoon (7 m.) . Oct. 26
3802 Rubber River—Adventure (10 m.) . . . . . Nov. 16
3401 So You Want to Keep Your Hair—Joe McDoakes (10 min.) . . . . . Dec. 7
3602 Melody of Youth—Melody Master (10 m.) . . Dec. 14
3403 So You Think You're a Nervous Wreck—Joe McDoakes (10 min.) . . . . . Dec. 28
3505 Let's Go Swimming—Sports (10 m.) . . . . . Jan. 4
3503 Battle of Champs—Sports (10 m.) . . . . . Jan. 18
3603 Big Time Revue—Melody Master (10 m.) . . . Jan. 25
3304 Have You Got Any Castles—Blue Ribbon Cartoon (7 min.) . . . . . Feb. 1
3604 Stan Kenton & Orch.—Mel. Mas. (10 m.) . . . Feb. 22
3305 Pigs Is Pigs—Cartoon (7 m.) . . . . . Feb. 22
3504 American Sports Album—Sports (10m) . . . . Mar. 8
3803 Kingdom of the Wild—Adventure (10 m.) . . Mar. 15
3506 Arrow Magic—Sports (10 m.) . . . . . Mar. 22
3306 Cat's Tale—Blue Ribbon Cartoon (7 m.) . . . . Mar. 29
3605 Vaudeville Revue—Mel. Masters (10 m.) . . Apr. 12
3307 Goofy Groceries—B. R. Cartoon (7 m.) . . . . Apr. 19
3507 Harness Racing—Sports (10 m.) . . . . . May 3
3404 So You're Going To Be a Father—Joe McDoakes (10 m.) . . . . . May 10
3405 So You Want to Be in Pictures—(10 m.) . . . . . May 24
Joe McDoakes (10 m.) . . . . . June 7
3508 Flying Sportsman in Jamaica—Sports
3509 A Day at Hollywood Park—Sports (10 m.) . . June 7
3308 Doggone Modern—B. R. Cartoon (7 m.) . . . . June 14
3510 Tennis Town—Sports (10 m.) . . . . . June 21
3701 Inky at the Circus—Merrie Mel. (7 m.) . . . . . June 21
3701 Inky at the Circus—Merrie Mel. (7 m.) . . . . . June 21
3719 Easter Yeggs—Bugs Bunny (7 m.) . . . . . June 28
3804 Circus Horse—Adventure (10 m.) . . . . . June 28

Vitaphone—Two Reels

3104 Dog in the Orchard—Featurette (20 m.) . . . . . Jan. 11
3105 Keystone Hotel—Featurette (20 m.) . . . . . Feb. 8
3004 Saddle Up—Special (20 m.) . . . . . Mar. 1
3106 Remember When—Featurette (20 m.) . . . . . Apr. 5
3003 A Boy and His Dog—Special (20 m.) . . . . . Apr. 26
3005 Song of a Nation—Special (20 m.) . . . . . May 31

NEWSWEEKLY NEW YORK RELEASE DATES

Pathe News

75280 Sat. (E) . . . May 24
75181 Wed. (O) . . May 28
75282 Sat. (E) . . . May 31
75183 Wed. (O) . . June 4
75284 Sat. (E) . . . . June 7
75185 Wed. (O) . . June 11
75286 Sat. (E) . . . June 14
75187 Wed. (O) . . June 18
75288 Sat. (E) . . . June 21
75189 Wed. (O) . . June 25
75290 Sat. (E) . . . June 28
75191 Wed. (O) . . July 2
75292 Sat. (E) . . . . July 5

Paramount News

76 Thurs. (E) . . . . May 22
77 Sunday (O) . . . May 25
78 Thurs. (E) . . . . May 29
79 Sunday (O) . . . June 1
80 Thurs. (E) . . . . June 5
81 Sunday (O) . . . June 8
82 Thurs. (E) . . . . June 12
83 Sunday (O) . . . June 15
84 Thurs. (E) . . . June 19
85 Sunday (O) . . . June 22
86 Thurs. (E) . . . . June 26
87 Sunday (O) . . . June 29
88 Thurs. (E) . . . . July 3

Fox Movietone

76 Thurs. (E) . . . . May 22
77 Tues. (O) . . . . May 27
78 Thurs. (E) . . . . May 29
79 Tues. (O) . . . . June 3
80 Thurs. (E) . . . . June 5
81 Tues. (O) . . . . June 10
82 Thurs. (E) . . . . June 12
83 Tues. (O) . . . . June 17
84 Thurs. (E) . . . . June 19
85 Tues. (O) . . . . June 24
86 Thurs. (E) . . . . June 26
87 Tues. (O) . . . . July 1
88 Thurs. (E) . . . . July 3

Universal

40 Thurs. (E) . . . . May 22
41 Tues. (O) . . . . May 27
42 Thurs. (E) . . . . May 29
43 Tues. (O) . . . . June 3
44 Thurs. (E) . . . . June 5
45 Tues. (O) . . . . June 10
46 Thurs. (E) . . . . June 12
47 Tues. (O) . . . . June 17
48 Thurs. (E) . . . . June 19
49 Tues. (O) . . . . June 24
50 Thurs. (E) . . . . June 26
51 Tues. (O) . . . . July 1
52 Thurs. (E) . . . . July 3

News of the Day

274 Thurs. (E) . . . May 22
275 Tues. (O) . . . May 27
276 Thurs. (E) . . . May 29
277 Tues. (O) . . . June 3
278 Thurs. (E) . . . June 5
279 Tues. (O) . . . June 10
280 Thurs. (E) . . . June 12
281 Tues. (O) . . . June 17
282 Thurs. (E) . . . June 19
283 Tues. (O) . . . June 24
284 Thurs. (E) . . . June 26
285 Tues. (O) . . . July 1
286 Thurs. (E) . . . July 3

All American News

240 Friday . . . . . May 23
241 Friday . . . . . May 30
242 Friday . . . . . June 6
243 Friday . . . . . June 13
244 Friday . . . . . June 20
245 Friday . . . . . June 27
246 Friday . . . . . July 4

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A BLOW IN THE JAW TO SOME HOLLYWOOD UNIONS

It must have been a shock to the striking leaders of Hollywood unions when they read in the trade papers that Steve Broidy, president of Allied Artists and of Monogram Pictures Corporation, decided to shut down the Allied Artists-Monogram studio "until such time as current negotiations between the producer groups and the various guilds are clarified. . . ." This is diplomatic phraseology meaning "until the heads of the unions decide to stop the strikes and bring about tranquility, for under the present unsettled conditions a producer is unable to plan future productions."

The step Mr. Broidy has taken is bold, and it should have a sobering effect upon those union leaders who pull their men off their jobs because some other union refuses to concede to their union that certain jobs should be done by them. They are unable to determine, amicably, where the rights of one union end and where the rights of the other union begin.

The following news item in the May 12 issue of the *Hollywood Reporter* should give you an idea of the abuses the producers are undergoing at the hands of the different unions:

"Monogram and AA [Allied Artists] had little or no trouble throughout the long months of the present strike until recently, when the CSU carpenters and the IATSE erectors began what in the last few days has turned into a real-life comedy at the expense of Monogram, where the carpenters have been building sets only to have them ripped down by the erectors assigned to put some finishing touches on them. Then, when the erectors would finish their reconstruction, it became the carpenters' turn for razing the layouts."

As said in HARRISON'S REPORTS before, most of the strikers, members of the rank and file, have suffered gravely because of the present strike. Some of them have lost their cars and have either pawned or sold every piece of jewelry they possessed. And when these sacrifices were not enough to keep the wolf away from their doors they sold their homes. Many of them, unable to meet mortgage payments, lost their homes.

The motion picture industry owes Mr. Broidy thanks for his demonstration of bold leadership. It is to be hoped that his action will serve to bring the striking leaders to their senses so that the production of pictures can go forward on an uninterrupted basis to the ultimate benefit of all concerned in their making.

TELEVISION AGAIN

Television has made great progress lately, not only in definition, but also in color projection, and some exhibitors seem to be worrying whether its progress will affect their business adversely.

HARRISON'S REPORTS has dealt with the subject of television since 1929 and each time television's limitations, so far as projecting television pictures in moving picture theatres is concerned, have been pointed out.

One of the serious limitations is the time element: an event that may take place in New York at seven in the evening, may be shown in the picture theatres situated in the Eastern Standard Time zone. But it will be six o'clock in the Central-time zone, five o'clock in the Mountain-time zone, and four o'clock in the Pacific-time zone. For these reasons not all picture theatres will be able to show—not, at least profitably,—that event.

But suppose a certain event takes place at ten o'clock in the Eastern Standard Time zone, will the theatres that are in the other time zones be able to show it? Of course, they will, but will the picture-goers stand for stopping the projection of the motion picture to show the real-life event? The exhibitor may be able to get away with an occasional interruption for an unusual event, but it is doubtful if his patrons will tolerate frequent interruptions.

Another serious limitation is the cost: the installing of television equipment, the engaging of mechanics to operate the mechanism, the cost of the service, the cost of royalties for television patents—all these make the installation of television in a picture theatre prohibitive except for a few—very few theatres, such as, for instance, the Music Hall in New York City, the seating capacity of which is tremendous.

Even theatres of the class of the Paramount and Capitol, on Broadway, will find the cost of operating a television screen prohibitive.

Television, either plain or color, will fit the home and, since the cost of a television set will no doubt eventually be brought within the means of the average man's pocketbook, there is where competition may be created. The exhibitors, however, feared also the competition from radio, but I doubt whether radio broadcasting put any picture theatres out of business, even though the appearance of popular stars on radio programs at the wrong time has hurt picture attendance considerably now and then.

HARRISON'S REPORTS believes that, for the present, the exhibitors need fear no formidable competition from television. When television sets in the home become numerous, picture attendance may be hurt considerably, but the novelty will soon wear out and attendance will resume its normalcy.

A DUTCH EXHIBITOR'S VIEWS ON THE MUSIC TAX

The Hague, Netherlands, May 9, 1947

Mr. P. S. Harrison
1270 Avenue of the Americas
New York 20, N. Y.

Dear Sir:

I read your article in the issue of 12th April on the subject of ASCAP with great interest.

In Holland we have a similar organization, called the BUMA. In 1933 the BUMA made an attempt to charge theatre operators copyright for film performances. After lengthy discussions between the BUMA and the Nederlandsche Bioscoop Bond (The Netherlands Motion Picture Association), the matter was brought before the law courts and, after a lawsuit, which took seven years to complete, the BUMA lost their case.

The point of view taken by the Nederlandsche Bioscoop Bond was that, with the transfer of the composer's rights to the producer, he had renounced his rights to all performances.

The copyrights valid in this country have been internationally determined by the so-called Berner Convention. All countries that joined in this Convention have an organization similar to ASCAP. The United States did not, at the time, become a member of the Berner Convention.

The decision of the Supreme LWA Court was based principally on the following arguments:

What exactly is a film? The producer brings a number of people together, who go to make a film. A composer is assigned to make the music, the story is written by the author, cameramen are employed, etc., etc. The whole composition of such a film is, after all, the result of joint efforts by a number of heterogeneous persons. The original effort of one single person completely disappears in the entirety of the composition, and it would be impossible to show one single outstanding part. All those individuals who worked jointly on producing these parts were, and are, subordinate to the one person responsible for assembling the parts—in this case called the producer. The producer ultimately is the rightful owner of the work, and therefore the only person entitled to demand copyright.

In this connection I should like to point out that, when a cinema-owner hires a film in this country, this is actually an erroneous presentation of facts. Along the lines of the standard contract, the lawful owner in this country—therefore the person who represents the producer—hands the right of performances to the person who rents the film. He therefore hands over to that individual the right to show the film in public.

I should also like to point out that the person of the producer in the music world is no unknown figure. The arranger of a medley, vis. a piece of music composed of a number of songs, who arranges these songs into one whole with the permission of the original composers, automatically becomes the composer and the owner of the copyright.

With the foregoing I intended to give you a short summing up of the position with regard to copyright in this country. A similar lawsuit as mentioned above was conducted in Finland and that case, too, was won by the theatre owners.

In case you would want more information on the subject, the Nederlandsche Bioscoop Bond will be glad to furnish you with the decisions of the law courts in this country.

Yours most sincerely,
(Signed) R. Uges, Jr.

Spuistraat 21
The Hague
The Netherlands

"Moss Rose" with Peggy Cummins, Victor Mature and Ethel Barrymore

(20th Century-Fox, June; time, 82 min.)

A fairly good period murder-mystery melodrama. Although based on a routine story, it rises above the ordinary mainly because of the good production values and the competent performances. The background of the story is London in 1905, and all the stock tricks, such as fogs, dimly lit streets, and the like are used to good effect to create an eerie atmosphere for the macabre tale about the murders of two girls, victims of an aged English noblewoman, who could not bear the thought of sharing her son's love with them. Her guilt is not divulged until the end, but it is not difficult for one to guess it long before then. Miss Barrymore, as the murderess, is on occasion guilty of over-acting, marring an otherwise effective portrayal. All in all, however, it holds one's attention well and suspense is sustained throughout:—

Peggy Cummins, a cockney chorus girl, whose main ambition was to become a "lady," spies Victor Mature as he rushes out of the room of Margo Woode, her girl-friend, whom she finds murdered. Inspector Victor Price arrives on the scene and finds that the girl had been drugged and smothered, and that a bible, with a rare moss rose between the leaves, had been placed by her side. Peggy withholds from Price her knowledge of Mature's presence in the dead girl's room. Later, she tracks Mature down and, bluntly accusing him of the murder, threatens to involve him with Scotland Yard unless he agrees to take her to his mother's country estate so that she could learn to become a lady. Mature, to avoid a scandal, agrees. At the estate she meets his mother, Miss Barrymore, and his fiancee, Patricia Medina. In the course of events Peggy and Mature fall in love, arousing Patricia's jealousy. Meanwhile Price, still on the murderer's trail, had established that Mature had been friendly with Margo. He comes to the estate and discovers, in addition to a bed of moss roses, that Patricia had purchased recently three bibles of the type found at the scene of the murder. Shortly thereafter Patricia is found murdered in a fashion similar to the murder of Margo. Price arrests Mature for both killings. Before he leaves, Mature declares his love for Peggy and asks his mother to look after her. Miss Barrymore puts Peggy to bed and gives her a cup of drugged tea. Peggy, drowsy, sees Miss Barrymore approaching her with a bible containing a moss rose. She suddenly realizes that the old woman was the murderess but is helpless to protect herself. Confessing that she had murdered Margo and Patricia because she could not share her son's love with any other woman, Miss Barrymore picks up a pillow to smother Peggy. The young girl is saved by the timely arrival of Price, who captures the insane woman. He explains that he had suspected her all along, and that he had deliberately used Peggy as bait to trick her into attempting a third murder. It ends with an indication that Peggy and Mature will marry.

Jules Furthman and Tom Reed wrote the screen play from the novel by Joseph Shearing, Gene Markey produced it, and Gregory Ratoff directed it. The cast includes George Zucco, Rhys Williams and others.

Adult entertainment.

"The Ghost and Mrs. Muir" with Gene Tierney and Rex Harrison

(20th Century-Fox, May; time, 104 min.)

Best described as a period romantic comedy-drama with a supernatural theme, "The Ghost and Mrs. Muir" has a charming quality and is the sort of entertainment that should appeal to better class audiences who appreciate novelty of story. It is doubtful if it will make much of a hit with average patrons, particularly in small towns, for the plot is somewhat sophisticated, the humor subtle, and the action quite slow. Set in London at the turn of the century, the fantastic story revolves around a young widow who finds prosperity and happiness through her association with a dead sea captain, whose ghost haunted the house she lived in. Being a ghost story, it is, of course, extremely far-fetched, but unlike most stories of this type, which depend on either slapstick humor or frightening tricks for their entertainment, this one is a skillful blend of human interest, romance, and comedy. The dialogue is sparkling, and in one particular situation quite risque. Rex Harrison's portrayal of the ghost, who materializes and disappears at will, is delightful humorous. Gene Tierney, as the young widow, does efficient work. The direction, photography, and settings are of the highest order:—

Widowed by the death of her husband, Gene decides to leave London to settle down in a seaside cottage with Natalie Wood, her young daughter, and Edna Best, her maid. She takes a liking to a cottage owned by Harrison when he died and, despite the renting agent's warning that the dead sea captain haunted it, rents it because its reasonable terms were within her meagre means. In due time Gene finds odd little tricks played on her by a mysterious force and becomes convinced that Harrison's ghost was trying to frighten her out of the house. Scared, but defiant, she challenges him. The ghost materializes and, amused by her spunk, agrees not to frighten her away as he did other tenants. He explains that he wanted the house turned into a home for retired seamen but that his accidental death had occurred before he had a chance to arrange for it in his will. A strong bond develops between the two, with Gene experiencing many embarrasing moments because of Harrison's salty language, and because she was caught by others speaking to someone who was not visible to them (his ghost was visible to no one but herself). Gene finds herself facing a financial crisis when the source of her income, a gold mine, peters out. To help her, Harrison suggests that she write a robust adventure tale, which he would dictate, based on the story of his life. Harrison's dictation of his lurid experiences embarasses her no end, but she finishes the book and, under his guidance, sells it as a successful novel, thus assuring herself of a comfortable income for life. Meanwhile she becomes infatuated with George Sanders, an author, much to Harrison's displeasure. Realizing that she was young and that there was no place for him in her living life, Harrison decides to leave her for good. Gene's romance with Sanders is shortlived, however, when she discovers him to be a married man. Disillusioned, she secludes herself in the cottage, hoping that Harrison's ghost would return. Years later, when her daughter grows to womanhood and marries, death claims Gene. Her ghost, rising from her body, is confronted by Harrison's ghost and, together, both apparitions disappear through the fog.

Philip Dunne wrote the screen play from the novel by R. A. Dick, Fred Kohlmar produced it, and Joseph L. Mankiewicz directed it. The cast includes Vanessa Brown, Anna Lee, Robert Coote and others.

Adult entertainment.

"Copacabana" with Carmen Miranda, Groucho Marx, and Gloria Jean

(United Artists, May 30; time, 92 min.)

This is the type of musical that should go over well with the masses. The story is thin; but it serves well enough as a means of putting the music and comedy across. Groucho Marx, who appears in this picture without his brothers, is as funny as ever; his rapid-fire gags and wisecracks keep the audience laughing throughout. As a night-club entertainer under the management of Groucho, Carmen Miranda turns in a surprisingly good performance. The complex situations both get themselves into when Groucho, through his machinations, compels her to take on a night-club engagement as two separate personalities—one a fiery Brazilian dancer, and the other a vivacious French singer—are highly amusing and keep the action moving at a feverish pace. The music is tuneful, and the costumes and settings are lavish and colorful. In addition to Miss Miranda's inimitable singing, the songs sung by Andy Russell and Gloria Jean will please. Miss Jean, incidentally, has developed into a personable young lady. Not the least of the picture's assets is the array of beautiful chorines who take part in the different production numbers:—

Jobless and threatened with eviction by their hotel manager, Carmen and Groucho, an acting team, make an unsuccessful attempt to see Steve Cochran, owner of the Copacabana Club, for a job. Groucho tries again on the following day, but this time represents himself as Carmen's agent. Excited over Carmen's rendition of a Latin song, Cochran engages her and asks Groucho to tell him of his other clients. Groucho, stumped, reads off the names of his supposed clients from a race horse sheet. The name "Mme. Fifi" intrigues Cochran and he insists that Groucho bring her in for an audition. He arranges for Carmen to impersonate "Fifi" by wearing a blonde wig and a veil. Her rendition of a French song is so good that Cochran insists upon signing her, too. Unable to wiggle out of the deal, Groucho arranges for Carmen to work on a split-second schedule so that she could act as two different personalities without being detected. As "Fifi," Carmen becomes an overnight sensation. Ralph Sanford, another agent, offers Groucho $5000 for "Fifi's" contract. Thinking that he was putting over a smart deal, Groucho accepts the offer and then arranges with Carmen to make "Fifi" disappear. Meanwhile Sanford had arranged with a Hollywood producer to buy "Fifi's" contract and he asks the police to find her. Complications set in when the police, through circumstantial evidence, deduce that Groucho had murdered her. Groucho and Carmen find themselves faced with the problem of proving that "Fifi" was a myth, but their efforts leave the police unconvinced. Carmen finally proves their claim by kissing each man connected with the club, all of whom agree that only "Fifi" could kiss the way Carmen had just kissed them. It all ends with the Hollywood producer signing them to reenact their strange story in a picture.

Laslo Vadnay, Alan Boretz and Howard Harris wrote the screen play from a story by Mr. Vadnay. Sam Coslow produced it and Alfred E. Green directed it. Unobjectionable morally.

THE PROPOSED ASCAP-EXHIBITOR LEADER MEETINGS

According to the trade papers, the Society of Composers, Authors and Publishers has asked exhibitor leaders to meet with it for the purpose of discussing the contemplated increase in the per seat music tax, and the different exhibitor leaders have indicated their willingness to meet with the ASCAP officials, even though they are unalterably opposed to the increase.

HARRISON'S REPORTS does not see any harm in these proposed meetings, but it does not see any good either. No exhibitor leader will dare to commit the membership of his organization to an increase, or even acceptance of the status quo, for the tax is unjust and should be done away with altogether.

A theory prevails among some exhibitor leaders that the tax might be transferred from the exhibitor to the producer, but it is doubtful if such a transfer could be put into effect since the interests of the producers and ASCAP are interlocking, because of the fact that the producers, through their music subsidiaries, are represented on the ASCAP board

But even if the producers were not so represented, this paper doubts whether they would be willing to put on their production costs an additional burden, particularly since ASCAP has no right to make such a charge morally, and perhaps legally.

ASCAP's levying of a music performance fee on the exhibitors of motion pictures is unjust and unfair, and it should be eliminated for the simple reason that an exhibitor is made to pay for something he has not contracted. Moreover, he has no choice in the matter, for though he may not want the particular music that is recorded on the film he is powerless to reject it.

As pointed out in the April 12 issue of this paper, there are lawyers who believe that ASCAP's practice of exacting a seat tax from motion picture exhibitors is in restraint of trade and is, therefore, illegal. The Pacific Coast Conference of Independent Theatre Owners seems to think so, too, for at its recent convention in Los Angeles the delegates voted to raise a fund of not less than $25,000 to retain counsel for a test case to determine the legality of the question. An effort will be made by the PCCITO to enlist the support of other exhibitor organizations throughout the country. HARRISON'S REPORTS hopes that this support will be forthcoming, for if exhibition is to free itself from this oppressive music tax it must make a concerted effort to prove that the tax is illegal.

VARIETY CLUBS' INTERNATIONAL CONVENTION IN LOS ANGELES

With a banquet at the Warner Bros. Studio at Burbank to announce the Humanitarian Award, Variety Clubs closed its annual international convention last week, after four days of intense and successful activities.

The convention was held under the auspices of the Los Angeles Tent 25, of which Charles P. Skouras is Chief Barker. Bob O'Donnell is the national Chief Barker, and Johnnie Harris, the original founder, the Big Boss.

The banquet was a brilliant affair, one that every delegate, officer and member will remember for a long time.

The Humanitarian Award for 1946 has been given to former Secretary of State James Byrnes for the work he did, while secretary, towards bringing about peace. The Heart Award has been given to the Minneapolis Tent, for the best work done by a tent for the year. The Grand Rapids, Michigan, Tent was given honorable mention for the remarkable work it has done, though only one year old.

Every person connected with the motion picture industry knows, or should know, that Variety Clubs is a charitable organization. As a matter of fact it is the most genuinely charitable organization in the country, for the simple reason that, in the case of all other national charitable organizations, including the Red Cross, the officers are paid a salary, whereas no one in the Variety Clubs receives any pay, except, of course, the clerks. Every officer and every member contributes his services free, and is glad to do so, for the work is the kind that gives joy to any person with a heart.

Variety Clubs does not limit its Good Samaritanism to any group of men, nor to any race or religion, but it devotes its greatest energies to the care and welfare of either ill or underprivileged children. The health of thousands of children has improved because of the money spent by local tents.

Variety Clubs deserves the support of the entire industry.

INTENTIONS GOOD — THINKING FAULTY

According to the May 10 issue of *Motion Picture Herald*, Trueman T. Rembusch, of Syndicate Theatres, Franklin, Indiana, has decided to broadcast motion picture reviews over two Indiana radio stations. Mr. Rembusch believes that the public interest is not being served by existing "Hollywood gossip radio commentators," whose views do not reflect the opinions of theatre audiences. As a matter of fact he plans to go further than giving the public mere reviews; he intends to tell his radio listeners how a given picture was accepted in other localities, and how it performed in certain theatres, including his own. "We expect," says Mr. Rembusch, "a fair and frank appraisal of motion pictures to sometimes do serious damage at our box-office. We also expect the gain from the good reviews to greatly over-balance these losses. In the meantime, public interest will be better served."

If Mr. Rembusch means what he says, then he had better be prepared for the shock of his life, for, once the public learns to accept his information as accurate, most people will stay away, not only from his theatres, but also from those that show the pictures reviewed within the range of the two radio stations.

I have had a personal experience in a similar case of the effect of telling the public the truth about pictures: Years ago, when Fred J. McConnell was advertising manager of the Cleveland (Ohio) *News*, he obtained from me permission to publish the reviews of HARRISON'S REPORTS in the paper. Immediately, the advertising space in the *News* increased three to four times what it was, but eventually the management gave up printing the reviews because the public found them accurate and stayed away from the theatres that showed any of the pictures that were criticized adversely.

Mr. Rembusch's idea of building up patronage by telling the public how good or how bad are the pictures is excellent, and would probably work out fine but for one drawback: the percentage of pictures that must honestly be condemned is so much greater than those that may be praised that the patronage gained from the good reviews will hardly compensate for the patronage lost on account of the bad reviews.

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THE BOX-OFFICE SLUMP

Some of our trade papers are vying with one another to tell us of the great "dip" box-office receipts have taken, making suggestions as to how such a slump may be overcome.

There is no question that the theatres are not doing the business they were once doing. But aren't the trade paper editors exaggerating the slump? They make their comparisons with what business the theatres were doing in recent years.

It is time that we all realized that the lush days are over. The days when a theatre manager used to open his doors and retreat in haste lest the patrons trample him down in their rush for seats no longer exist.

Perhaps there is a slight drop in normal, not wartime, attendance. That is only natural, for, with conditions throughout the world unsettled, and with talk going on about a third world war, people are disturbed and many of them do not attend picture theatres as often as they used to. But, in the opinion of this writer, this condition is only temporary. When international conditions become settled—and they will be settled, because no one wants war—business will once again become normal.

How can any one talk about a business slump when exports, for example, have reached unbelievable proportions? Marquis Child, the well-known columnist, in his May 13 column, gave startling export figures. The amount of grain shipped overseas, he stated, surpassed all records. "The total of grain and flour sent out of this country in March was 1,552,000 tons. U. S. ships in that same month carried 7000 tons of Canadian flour and 38,000 tons of Canadian grain." And he believes that, when the April figures are tabulated, it is likely that they will exceed the March record, and those of May and June would, he believes also, average around 1,600,000 tons.

As to coal, Mr. Childs said that, in April, despite the strike, 2,594,400 tons were shipped to Europe alone. This amount was by 200,000 tons greater than it was in March.

On food, he said that, whatever food was shipped abroad, was paid for by the governments receiving it, and estimates of the value of the food shipped in 1946 range as high as three billion dollars. "That," said Mr. Childs, "has meant a healthy addition to the income of the American farmer."

Let us now take up the shortages on manufactured articles. Can you buy a car when you want one? Of course not: unless you have some kind of pull, you will have to wait months for delivery. And there are ever so many other articles in short supply—articles that cannot be delivered to the purchaser before many months elapse because the factories cannot produce them fast enough.

How, then, can there be even a recession under such conditions?

It is the belief of this writer that the present talk about a coming panic is mental, not actual. Just as a healthy person becomes ill when many of his friends call attention to how pale he looks, so with business—we begin to believe that there is actually a slump if everybody says so.

If there is a recession in the picture business, it is owed, not to any general conditions, but to the poor quality of pictures released in recent months. True, there have been a number of good pictures released during this period, and several of them are now making the rounds. There is no business slump for good pictures, and their current box-office records prove it. The trouble, however, is that the good pictures are so few and far between, and the poor pictures in such an overwhelming majority, that movie patrons have become fed up and are now selective—they wait for the good picture to come along.

As Morton Sunshine, editor of *The Independent Film Journal*, so aptly puts it in the May 24 issue of that paper: "A steady diet of 'turkeys' has led to movie indigestion on the part of our patrons. . . . To maintain and increase the audience potential, which is far from its peak, exhibitors need good pictures. This can only be accomplished by the production of better films with more consistency than is now evident. That is the only way to sweeten the souring public to the movie-going habit."

In other words, there is nothing wrong with the nation's box-offices that good pictures can't cure.

MORE PLAYDATES FOR ENGLISH PICTURES

J. Arthur Rank, the outstanding Englishman, motion picture producer and theatre operator, has stated that, though gratified with the progress English pictures have made on the American screens, he feels that American theatres should give the British pictures a greater number of playdates.

That the British pictures, regardless of merit, will get increased playing time from the affiliated theatres, Mr. Rank may be sure. His vast theatre-holdings are world-wide and are growing right along, and he is in a position to reciprocate in the matter of playdates. Naturally, the American producer-distributors will have to play ball with him if they should hope to continue getting their present foreign revenue.

The only problem Mr. Rank has to face in this country is to secure more playdates from the independent theatres. He may be sure that the independents will give the British pictures a "break," provided the pictures deserve it.

"Dear Ruth" with Joan Caulfield, William Holden and Edward Arnold

(*Paramount, no release date set; time, 94 min.*)

Based on the successful Broadway stage play of the same name, this is a delightful romantic farce, the sort that should be enjoyed by the entire family, because of its wholesome, charming quality. The story idea, that of an impetuous adolescent complicating her elder sister's romantic life by signing her name to love letters sent to a strange soldier overseas, is not too original, but a well-written script, witty dialogue, good direction, and zestful performances by the entire cast make it a highly amusing comedy of errors. The misunderstandings that result when the soldier returns to claim the girl, and neither she nor her family have the heart to tell him that she was engaged to another man, keep one laughing from start to finish. Despite the story's farcical nature, all the characters are humanly realistic:—

Engaged to Billy DeWolf, her co-worker at a local bank, Joan Caulfield returns home and is puzzled to learn from her parents (Mary Philips and Edward Arnold) that Lieutenant William Holden, just arrived from Italy on a two-day pass, had called for her earlier in the day and was returning that evening to take her out. Joan's puzzlement clears up when Mona Freeman, her younger sister, a precocious adolescent whose interest in political science, poetry and sex kept the family in a turmoil, confesses that she had worked up a correspondence with Holden, had sent him Joan's picture, and had signed her name to the letters. Joan determines to tell Holden the truth, but when he calls she decides to go out with him so as not to embarrass him in front of the family. DeWolf arrives as they leave, and Joan's parents explain her predicament and ask him to be understanding. Joan finds Holden attractive and interesting and, after a gay evening, decides to lead him on for another day so that he would not return to Italy disillusioned. His affectionate goodnight kisses are witnessed by DeWolf, who becomes more enraged by the minute at the sight of his sweetheart in another man's arms. On the following day, Sunday, Holden arrives bright and early to make the most of his final day with Joan, who, together with her parents, has her hands full trying to keep the truth from Holden while at the same time placating DeWolf's ruffled pride. Additional complications set in when Holden, unexpectedly ordered to remain in the United States, asks Joan to marry him immediately. Joan is compelled to tell him the truth, and Holden, though heartbroken, understandingly decides to step out of her life. But before he departs Joan realizes her love for him and arranges with her father, a judge, to marry them before DeWolf gets an opportunity to make a protest.

Arthur Sheekman wrote the screen play from the play by Norman Krasna, Paul Jones produced it, and William D. Russell directed it. The cast includes Virginia Welles, Kenny O'Morrison and others.

"Winter Wonderland" with Lynne Roberts and Charles Drake

(*Republic, May 17; time, 71 min.*)

Set against a winter resort background, this romantic comedy, by virtue of its unusually fine outdoor photography, emerges as pretty good program fare. The scenic backgrounds are a treat to the eye, and worked into the action to good advantage are some of the most superb shots of skiing ever seen on the screen; the grace and skill with which the skiers race down the steep mountain slopes and hurdle over obstacles are thrilling to watch. The story itself is lightweight, but it is pleasant and has fair comedy situations. The picture's main attraction, however, is the ski race at the finish:—

Lynne Roberts, who lived with her father (Roman Bohnen) on a farm adjoining the Palace Hotel, a winter resort, makes the acquaintance of Charles Drake, the resort's ski instructor, who invites her to participate in a ski festival. Lynne accepts, on condition that Drake ask her no questions about herself; she wanted to keep her identity secret because her father hated the hotel, whose guests disfigured the natural beauty of the landscape, and he had been vehement in his demand that she stay away from it. Eric Blore, the hotel owner, had been unsuccessful in his efforts to buy Bohnen's land. On the pretense that she was bringing eggs to the mansion of her father's millionaire cousin, Lynne manages to get away from the farm for daily rehearsals for the festival. She and Drake fall in love and, after the festival, she races away from him on skis in order to get home to do her chores. In her haste, she falls into an icy crevasse and is unable to extricate herself. Her father becomes anxious about her and telephones the hotel to find out if she was there. Lynne's surname being similar to that of her father's millionaire cousin, word spreads through the hotel that she was a millionaire's daughter. Drake organizes a searching party, rescues the unconscious Lynne, and takes her back to the hotel. There she is given treatment befitting a millionaire's daughter, but her Cinderella dream soon comes to an end when her father storms into the hotel, discloses her identity, and takes her home. Before he leaves, Blore presents him with a huge bill for Lynne's expense. To prevent her father from selling the farm to pay the bill, Lynne enters a ski race for which the hotel offered a large cash prize. Drake, leading the race, deliberately fakes an injury so that Lynne could win. Bohnen, aware of Drake's gallantry, approves of his romance with Lynne.

Peter Goldbaum, David Chandler, Arthur Marx, and Gertrude Purcell wrote the screen play, Walter Colmes and Henry Sokal produced it, and Bernard Vorhaus directed it.

Unobjectionable morally.

"The Web" with Edmond O'Brien, Ella Raines, William Bendix and Vincent Price

(*Universal-International, May; time, 91 min.*)

A good murder-mystery melodrama. For a first directorial job, Michael Gordon certainly has done exceptional work. His characters are not automatons; they make the action real—so real, in fact, that one is kept in tense suspense from start to finish. The action is crystal clear; at no time is one in doubt as to what this or that character does or plans to do. Edmond O'Brien handles his part with such skill that he is followed by the audience with sympathy because of his predicament. This sympathy is heightened because of the fact that O'Brien, framed into committing a murder, sets out to obtain evidence against the master mind and to bring him to justice. There is considerable comedy as a result of timely wisecracks, made under tension. Ella Raines is a beautiful and attractive girl, and at no time does she overact, but she should have thawed a little—she is mostly unemotional in her part. Vincent Price is a very suave villain:—

When Edmond O'Brien, a young attorney, works his way into the private office of Price, a millionaire whose office was guarded by many secretaries, for the purpose of collecting a bill for damages done to one of his clients, he makes such an impression on Price that he is hired as a bodyguard to protect Price from Fritz Leiber, a former associate of his, who had just come out of prison for forgery. Price invites Leiber to call on him and then frames O'Brien into killing him in, what appeared to be, self-defense. Maria Palmer, Leiber's daughter, attempts to kill O'Brien, but the young attorney succeeds in disarming her. From her O'Brien obtains enough information to convince him that Price had engineered the killing. He sets out to obtain the necessary evidence by which to deliver Price to justice and thus ease up his own conscience. Although he had fallen in love with Ella, Price's private secretary, O'Brien attempts to obtain a clue from her but is unsuccessful. Price begins to suspect, not only O'Brien, but also Ella, and resolves to do away with any one who might betray him. He implicates O'Brien and Ella in a second murder, which he himself had committed, by making it appear as if Ella had stolen $10,000 out of his safe with the idea of leaving the country with O'Brien. But William Bendix, a detective, who had been shadowing O'Brien and knew that he was innocent, pins the murder on Price. Ella and O'Brien plan to marry.

Jerry Bresler produced it from a screen play by William Bowers and Bertram Millhauser.

Unobjectionable morally.

"The Perils of Pauline" with Betty Hutton and John Lund

(*Paramount, July 4; time, 96 min.*)

Good mass entertainment. Lavishly produced and photographed in Technicolor, the story, which is supposedly biographical of Pearl White, the old-time serial queen, is a satisfying combination of comedy, romance and music, with touches of human interest. The action takes place about thirty years ago, when motion pictures were in their infancy, and, with the tempestuous Betty Hutton portraying Miss White, there is hardly a dull moment. She gives an expert performance and provides plentiful laughter by her actions. The manner in which she breaks into the movies, and the techniques used to make motion pictures in those days, are hilariously funny. The story itself is lightweight and the backstage romance is somewhat maudlin, causing the action to slow down on occasion, but on the whole it moves along at a brisk pace and is consistently entertaining throughout. To those who remember the early days of the movies, the film will impart a pleasant feeling of nostalgia, for they will recognize in the supporting cast many old-time players, such as Hank Mann, Bert Roach, and Snub Pollard, who go through one of their pie-throwing routines. Billy DeWolf and William Demarest add much to the film's gayety:—

Betty, a stage-struck girl working in a New York sweat shop, becomes a member of John Lund's barnstorming stock company through the efforts of Constance Collier, a middle-aged actress. Lund tries to make an actress out of her but her every appearance is marked by one mishap after another, breaking up the performance and causing Lund to berate her. Although in love with Lund, Betty quits the troupe and is followed by Miss Collier, who was sympathetic towards her. Betty tags along to the studio when Miss Collier secures a part in a picture, and, when the unsuspecting old lady is plastered with custard pies, Betty, indignant, storms through the different sets, hurling pies, bowling over actors, and even kicking a lion out of her way. Fascinated by her reckless performance, William Demarest, the director, signs her on the spot to play in serials. She becomes a fabulous success. Meanwhile Lund's fortunes had slipped miserably, and Betty, still in love with him, artfully induces him to become her leading man. They become engaged to be married, but at the last moment Lund decides that being married to her would destroy his individuality. He breaks the engagement, enlists in World War I, and after the Armistice returns to the stage and becomes a huge success. Meanwhile the public tires of serials and Betty's fortunes begin to wane. She decides to accept an engagement in a Paris theatre. The Parisians take her to their hearts, but an unfortunate stage accident puts an end to her career. Lund comes to Paris to beg her forgiveness, but Betty, not wishing to be a burden on him, conceals her injuries and tells him that she no longer loved him. Lund, however, learns the truth from Miss Collier and rushes to Betty.

P. J. Wolfson and Frank Butler wrote the screen play from Mr. Wolfson's story. Sol C. Siegel produced it, and George Marshall directed it. Suitable for the family.

"The Unfaithful" with Ann Sheridan, Lew Ayres and Zachary Scott

(*Warner Bros., July 5; time, 109 min.*)

A gripping adult drama, masterfully directed and flawlessly performed. The drawing power of the stars, coupled with the word-of-mouth advertising the picture will undoubtedly receive, should make it an outstanding box-office attraction. Dealing with the efforts of a wife to cover up her unfaithfulness in order to save her marriage, the story has been given an engrossing, realistic treatment, and what it depicts is at all times within the limits of good taste. It should have a particular appeal for women, for it is charged with strong dramatic and emotional situations. As the wife who erred during her war-time separation from her husband, Ann Sheridan gives an exceedingly fine performance and is completely convincing in a difficult role; she speaks her lines so well, and acts with such emotional understanding, that the spectator is held spellbound and is at all times sympathetic towards her. Zachary Scott, as her devoted husband, and Lew Ayres, as her attorney and close family friend, contribute convincing portrayals, too. The story has an interesting touch of mystery in that the wife's infidelities are slowly brought to light as the police investigate her killing (in self-defense) of a would-be thief:—

Arriving home alone from a party, Ann is attacked by a prowler, whom she kills. She explains to the police that she had been the victim of an attempted robbery, but later, when the dead man's body is identified by his widow as that of a sculptor, who had no criminal record and who had not been desperate for money, the police suspect that Ann had not given them a complete story. Scott and Ayres stick by Ann, but later, Ayres finds reason to grow suspicious when Steve Geray, an unscrupulous art dealer, shows him a head of Ann sculpted by the dead man and tries subtly to blackmail him into buying it. Ayres, threatening to report him to the police, refuses to buy it. He confronts Ann with this information and draws from her an admission that, during the lonely days while Scott was overseas, she had carried on an affair with the sculptor but had broken with him upon Scott's return. He had continued to pursue her and she had killed him when he became violent. Ayres induces her to agree to tell Scott the truth, but, before she can make a confession, Geray, in another attempt at blackmail, shows the statue to Scott. Infuriated, Scott determines on a divorce. Meanwhile the police discover the statue. Ann is placed on trial for murder but through Ayres' able defense gains an acquittal. Her reputation ruined, Ann prepares to leave Scott, but Ayres, aware that they were devoted to each other, denounces the idea of a divorce and convinces them that it would only make them unhappier to be apart. His impassioned plea results in their decision to build a new life together.

David Goodis and James Gunn wrote the original screen play, Jerry Wald produced it, and Vincent Sherman directed it. The cast includes Eve Arden, Jerome Cowan, John Hoyt and others. Adult entertainment.

"That's My Gal" with Lynne Roberts and Donald Barry

(*Republic, May 15; time 66 min.*)

Just a minor program comedy with music, photographed in Trucolor. The idea of the story is amusing, but it has been handled with poor results; the comedy is forced and at times is so silly that it becomes irksome. The players themselves work pretty hard to put over their lines, but they are weighed down by stilted dialogue. The color photography doesn't help very much, for it is of inferior quality; not only is it not sharp, but everything, including the players' faces, has a greenish cast. It has one or two production numbers and several song and dance specialties, all of which are pleasant if not exceptional:—

Aided by Frank Jenks and Pinky Lee, Donald Barry, a suave racketeer, buys a third-rate burlesque show and brings it to the city. They planned to sell shares in it, knowing that the mayor would bar it as being indecent, thus leaving them with the investors' money. Barry's scheme goes awry when his henchmen sell a 250% interest in the show. To add to his discomfort, one of the investors, holder of 51%, dies, and his estate goes to the state for settlement. Lynn Roberts, a civil service employee, is put in charge of the estate and it bcomes her duty to see that the deceased's investment returns a profit. After seeing a rehearsal of the show, Lynne realizes how bad it is. She engages new talent and induces the governor of the state to appropriate additional funds to insure the show's success. Fearing that a hit would break him, because of the 250% ownership, Barry tries unsuccessfully to discourage Lynne, with whom he had fallen in love. On opening night Lynne learns of his 250% trick and breaks with him. Barry succeeds in buying back the surplus stock and, to prove to Lynne that he was sincere, gives his own interest in the show to the state. The lovers reunite.

Joseph Hoffman wrote the screen play from a story by Frances Hyland and Bernard Feins. Armand Schaefer produced it, and George Blair directed it. The cast includes Jan Savitt's orchestra, Isabelita, Edward Gargan, Judy Clark and others. Unobjectionable morally.

"Repeat Performance" with Joan Leslie and Louis Hayward

(*Eagle-Lion, May 21, time, 93 min.*)

A fairly good tragic drama, well directed and competently performed. It is an adult entertainment, unique in story and in treatment, and, although some may find it too slow, too tragic, and too morbid to be entertaining, most people should find it interesting throughout. The basic idea of the story, which opens on New Year's Eve with the heroine murdering her husband, revolves around her being granted a wish to live the past year all over again so that she could make an effort to control the occurrences that brought tragedy into her life. In re-living the year, the events in her life, though similar, follow a different pattern, but it all comes to the same tragic conclusion except for the fact that another commits the murder. It is an odd, fantastic tale with several gripping movements, and it must be seen from the beginning to be understood:—

After expressing her wish to re-live the year, Joan Leslie, a Broadway star, finds that, in some inexplicable way, time had gone backward one year. She rushes home and finds her husband, Louis Hayward, a playwright, very much alive. She vows to see to it that he stops drinking and that he does not go to London so as not to meet Virginia Field, another playwright, with whom he had started the intrigue leading to his death. Hayward's meeting with Virginia takes place under different circumstances, and Joan, realizing that events were happening in the same way but in a different pattern, attempts to change things. But again through odd circumstances Virginia and Hayward are thrown together when Tom Conway, Joan's producer, buys her play and Hayward persuades Joan to accept the leading role. During rehearsals Hayward and Virginia begin an affair. He takes to drink and becomes abusive towards Joan. The play is a hit and, during a theatre party, Joan surprises Hayward and Virginia as they embrace in an upper box. Startled, Hayward falls over the railing and is injured badly. Joan gives up her role to nurse him, while Virginia walks out on him. Partially recovered by New Year's Eve, Hayward makes an attempt to resume relations with Virginia only to be scorned by her. Infuriated, he blames Joan for his predicament and rushes home to kill her. Joan prepares to kill him in self-defense, but through odd circumstances Hayward is shot dead by Richard Basehart, an insane poet, whom Joan had befriended. As the authorities remove Bascheart, he remarks to Joan that "destiny doesn't care about the pattern, as long as the result is the same."

Walter Bullock wrote the screen play from a novel by William O'Farrell. Aubrey Schenck produced it, and Alfred Werker directed it. The cast includes Natalie Schafer, Benay Venuta and others.

"The Long Night" with Henry Fonda, Barbara Bel Geddes and Vincent Price

(*RKO, no release date set; time, 96 min.*)

A highly effective dramatic offering, marked by skillful direction and first-rate acting. Its story of a frustrated young man who is goaded into commiting a murder is rather unusual, and the flashback treatment accorded to the tale is done in an engrossing manner. As entertainment, however, it will appeal mainly to those who like strong plays; others may find it too depressingly grim.

The story opens with Henry Fonda, a steel worker in a small factory town, killing Vincent Price. He barricades himself in his room in defiance of the police and, as he awaits their onslaught, his thoughts go over the events that led to his predicament. Months previously he had fallen in love with Barbara Bel Geddes, an orphan like himself. He had proposed marriage to her, but Price, a suave, glib magician, under whose spell she had fallen, kept them apart. Dejected, Fonda had taken up with Ann Dvorak, Price's former assistant, who had quit Price because she knew him to be a deceitful cad. To keep Fonda away from Barbara, Price had told him that he was her father, but later Barbara had denied this and had told Fonda the truth—that she had been drawn to Price by his glittering promises. She, too, had found him deceitful. Barbara had accepted Fonda's new offer of marriage and had given him an Aztec brooch as a pledge. Later, Fonda had learned from Ann that the brooch was Price's mark of conquest. Infuriated, Fonda had broken with Barbara once again, and his rage had been heightened by a visit from Price, who still wanting Barbara for himself, had taunted Fonda with sordid details of how he had made his conquest of her. Price had planned to kill Fonda, but goaded beyond all endurance Fonda had killed Price.

In between flashbacks, the action concentrates on the efforts of the police to capture Fonda, who, convinced that society would not understand or condone his crime, determined not to be taken alive. Shouts of encouragement from friends in the milling crowd below his window, coupled with Barbara's impassioned plea that he surrender lest he be killed, influence Fonda to give himself up and face trial.

Fonda's defiance of the police, and their efforts to force him out of his room, result in many tense situations, and the scenes of the milling mob are realistically depicted. Fonda's work is excellent, and Miss Bel Geddes, whose screen debut this is, gives an impressive performance. The others in the cast are equally as good. It is an artistic production, one that may provoke considerable comment, for much of what it depicts is socially significant.

John Wexley wrote the screen play from a story by Jacques Viot. Robert and Raymond Hakim and Anatole Litvak produced it, and Mr. Litvak directed it. The cast includes Howard Freeman and others. Adult entertainment.

"Possessed" with Joan Crawford, Van Heflin and Raymond Massey

(*Warner Bros., July 26, time, 108 min.*)

An absorbing psychological drama. Dealing with a married woman's unrequited love for another man—a love so strong that it preys on her mind and drives her insane, the story is adult in theme and is far from cheerful. But unlike most psychological stories this one has been handled with such intelligence and realism that it never lets one's interest wane. Some of the situations are powerfully dramatic. As the heroine, Joan Crawford is cast in an unsympathetic role, but her performance is outstanding; the forceful manner by which she conveys to the audience the conflict that goes on in her mind is a tribute to her artistry. Van Heflin, as the man who scorns her love, and Raymond Massey, as her middle-aged husband, are excellent in their respective parts. The tragic ending leaves one depressed, but it is realistic.

The story, which is told in flashback, opens with Joan being taken to a hospital after collapsing on a Los Angeles street. Dr. Stanley Ridges recognizes that she was suffering from a mental illness and diagnoses her condition as a catatonic stupor. Seeking her identity, he injects narco-synthesis. Under the drug's influence, Joan reveals that, as a nurse engaged to care for the sick wife of Massey, a Washington millionaire, she had been carrying on an affair with Heflin, a young engineer, who was a close friend of Massey's. Heflin had tired of the affair, and her persistent efforts to make him resume the romance had served only to widen the breach beween them, leaving her in a bitter state of mind. Shortly thereafter, Massey's wfie, who was obsessed with the false impression that Joan was intimate with her husband, had committed suicide. Geraldine Brooks, Massey's 20-year-old daughter, had demanded Joan's dismissal, but Massey had insisted that Joan remain to take care of his 8-year-old son. With the passing months, Joan had found it difficult to bear Heflin's occasional visits to the house; she decided to resign. Massey, by this time in love with her, had asked her to become his wife. As Massey's wife she had been quite happy until Heflin started a romance with Geraldine, her stepdaughter. Her intense jealousy had affected her mind and she began to suffer from delusions. Her mind had snapped completely upon learning that Heflin planned to marry the girl. To prevent the marriage, she had killed him. Joan's story finished, Ridges summons Massey from Washington and informs him that she was hopelessly insane.

Silvia Richards and Ranald MacDougall wrote the screen play from a story by Rita Weiman. Jerry Wald produced it, and Curtis Bernhardt directed it.

(*Ed. Note: In 1931 Miss Crawford was starred in an MGM picture titled, "Possessed," but though the title of this picture is similar the story is entirely different.*)

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THE COMMUNIST-HUNTING CONGRESSIONAL COMMITTEE

Opinions among newspapers as well as trade papers seem to be in conflict as to whether the sub-committee of the House Committee on Un-American Activities, headed by Representative J. Parnell Thomas, of New Jersey, did any good or not when it came to Hollywood recently and carried on a short investigation having to do with Communistic activities in the motion picture industry.

HARRISON'S REPORTS feels that the sub-committee did much good; it gave an opportunity to those who have knowledge about Communistic activities to give it information that will undoubtedly lead to the subversive elements. Jack L. Warner, Adolphe Menjou, Leo McCarey, and Rupert Hughes are among those who testified before the sub-committee on the inroads the Communists have made in the motion picture industry. Several of them gave the names of Communists in Hollywood, and Mr. Hughes, in addition to naming many Communists, gave the serial numbers of the Communist Party cards issued to them, stating that most of the cards were held by Hollywood writers.

Unlike the Dies Committee, which in many instances carried on a witch hunt, the Thomas subcommittee conducted itself in Hollywood with decorum. It issued no statements attacking individuals, and confined itself to obtaining information that would ferret out the real Communists. It sought no sensationalism.

Representative Thomas' sub-committee has returned to Washington to report to the main committee, which plans to hold open hearings within several weeks for the purpose of getting the facts. Thirty Hollywood personalities have been subpoenaed to appear there at the proper time.

The one group that has been accused most of Communistic activities is the Screen Writers' Guild.

That the Guild feels the accusations keenly may be evidenced by a publicity release sent out on May 28 by Emmet Lavery, president of the Guild, in which he reproduces without comment the following editorial that appeared in the May 20 issue of the *Westwood Hills Press,* under the heading, "TALKERS, NOT SABOTEURS":

"Of course there are left-wing ideologists and pro-Communists in the Hollywood film industry. It didn't require a visit of Rep. J. Parnell Thomas' House Committee on Un-American Activities to demonstrate that. It is interesting, though, to learn that the committee obtained a lot of names and other data, including the card numbers of members of the Communist party.

"We suspect most of the people named in the list Representative Thomas carried back to Washington are Communists or pro-Communists for conversational purposes only. That is, they like to talk communism. There is a vogue for that sort of conversation; just why is anybody's guess. Screen writers are said to make up a good part of the list, but everybody is sure the boss writer, Emmet Lavery, is no Communist.

"How do they get that way? Some say a sense of frustration, a spirit of discontent with the conditions surrounding their employment and social activities, impel these clever people to deviate from the standard line of patriotic loyalty and discourse on the charms of collectivism and the Soviet style of government.

"Not for any kind of inducement would these dissidents trade the lives they have now for opportunities to practice their art in Russia. Nor would many of them care to be spies and saboteurs against their country in time of war. They merely wish they had the opportunity to remake the social and economic systems of this country different and according to their hearts' desire. They are stricken by their own intellectualism. Adverse publicity may jar them somewhat, but who can tell?

"At the conclusion of the hearings in Los Angeles, President Emmet Lavery of the Screen Writers' Guild said what this newspaper had said before: 'If Mr. Thomas has discovered anything worth investigating, the place to investigate it is through the FBI.'

"That is quite right. But we still incline to believe that the FBI couldn't find anything much worse than discontented talk."

Whether or not the alleged Communistic activities will be found to be nothing more than "discontented talk" on the part of frustrated ideologists remains to be seen. The fact remains that the wide publicity given to the charges that Hollywood is saturated with subversive elements is not doing the industry any good. HARRISON'S REPORTS hopes that, for the sake of the entire industry, the Committee on Un-American Activities will investigate the charges thoroughly and, in the event it uncovers positive evidence of the existence of subversive activities, will make public the names of the individuals responsible so that the industry can take steps to get rid of them immediately. Unless names are named, Hollywood will be unable to clean house and the American people will form the opinion that Communistic propaganda is being injected in all pictures, and naturally, many of them will, not only stay away from picture theatres themselves but also keep their children away lest they be contaminated by the propaganda.

"The Bachelor and the Bobby-Soxer" with Cary Grant, Myrna Loy and Shirley Temple

(*RKO, no release date set; time, 95 min.*)

Good mass entertainment. It is a fast-moving farce comedy, centering around an adult playboy artist, who, compromised by an impressionable 'teen-aged girl, is compelled by the court to become her beau as part of a scheme to cure her of her infatuation for him. Although the story does not rise to great heights, it has enough amusing twists and laugh-provoking situations to keep one chuckling throughout. As the artist, Cary Grant makes the most of a broad characterization, occasionally resorting to touches of slapstick to put over the comedy. One particularly amusing sequence of scenes is where he attends a school picnic and competes in the boys' games. Shirley Temple, as the dreamy-eyed youngster, and Myrna Loy, as a lady judge and Shirley's elder sister, who compels Grant to date Shirley only to fall in love with him herself, do very well with their parts. Rudy Vallee, as a stuffy district attorney, and Ray Collins, as a court psychiatrist, add much to the comedy. The dialogue is quite witty:—

Hailed to court after one of his numerous night-club escapades, Grant appears before Myrna, who dismisses him with a warning that he would be dealt with more severely if brought before her once again. Grant hurries to a high school to give an art lecture, during which Shirley develops an adolescent crush on him, much to the horrification of Myrna. That evening Shirley crashes Grant's apartment while he is out, and Myrna, concerned over her absence, finds her there several minutes after Grant returns home. Without being given a chance to explain, Grant lands in jail. Myrna favors giving him a stiff jail sentence, but her uncle, Ray Collins, calms her down and suggests that they concentrate on breaking up Shirley's infatuation for Grant; he proposes that Grant be compelled to see her every night until she gets tired of having him around. Grant glumly accepts the sentence on the advice of his attorney. He squires Shirley about and takes her to different school events, thus enraging her boy-friend, Johnny Sands. But he eventually begins to enjoy his predicament and decides to make the most of it, particularly since it kept him close to Myrna, to whom he had become attracted. Myrna in turn finds herself feeling kindly towards him and arranges a night-club date to talk things over. What starts out to be a romantic evening ends up in a row when Shirley barges into the club and accuses Myrna of stealing her "boy-friend." And, to add to the confusion, Vallee, in love with Myrna, jealously insists that Grant be tried for his "affair" with Shirley. With everyone's temper ruffled, Collins takes matters in hand; he convinces Shirley that Grant was too old for her, and sees to it that Myrna and Grant, who were trying to get away from each other despite their mutual affection, board the same plane.

Sidney Sheldon wrote the original story and screen play, Dore Schary produced it, and Irving Reis directed it. The cast includes Harry Davenport, Veda Ann Borg, Dan Tobin and others.

Unobjectionable morally.

"Killer at Large" with Robert Lowery and Anabel Shaw

(*PRC, May 31; time, 64 min.*)

A passable murder melodrama, revolving around a crusading newspaperman's efforts to expose crooked dealings in veterans' housing. The story is not too clear and not much imagination has gone into its treatment, but it has enough excitement to serve adequately as a supporting feature in secondary theatres. Although several murders are committed there is nothing mystifying about the plot since the spectator is at all times aware of the culprits' identities. One's interest lies in watching the hero track down the gang leader, who unbeknownst to him, was his publisher, as well as the father of the girl with whom he had fallen in love. Comedy is blended in with the melodramatic action, but for the most part it is forced and at times inane. In one situation there is a blatant advertising plug for Alka Seltzer:—

Robert Lowery, an ace reporter, quits his job when his editor, Frank Ferguson, refuses to publish his story on crookedness within the veterans' housing administration; Ferguson felt that Lowery lacked proof and that the story was libelous. But he soon changes his mind when the head of the housing administration, plagued by a gang of embezzlers, commits suicide. He assigns Anabel Shaw, a cub reporter, to lure Lowery back on the case. Before long Lowery and Anabel get on the trail of several of the gang members. Lowery sought to uncover the identity of the gang's secret leader, who, unknown to both Lowery and Anabel, was Charles Evans, Anabel's socially prominent father and owner of the newspaper. Lowery's efforts to obtain information from two of the gang members fail when both are murdered by confederates before they can talk. Meanwhile Evans learns that Lowery possessed some papers that could incriminate him; he orders his henchmen to dispose of Lowery and to recover the papers. Lowery manages to outwit the gunmen and, in the course of events, learns the truth about Evans. He finally corners him in a hotel room and accuses him. Evans covers Lowery with a gun and prepares to make a getaway with the money he had accumulated through his embezzlements. Just then one of his henchmen enters and attempts to take the money for himself. Both men are killed in the ensuing gun fight. Although shocked by her father's criminal activities, Anabel, in true newspaper tradition, writes the story herself as Lowery, his eyes filled with love and respect, watches her.

Fenton Earnshaw and Tom Blackburn wrote the original screen play, Buck Gottlieb produced it, and William Beaudine directed it. The cast includes George Lynn, Leonard Penn, Ann Staunton and others.

Unobjectionable morally.

"Under the Tonto Rim" with Tim Holt

(*RKO, no release date set, time, 61 min.*)

A stereotyped program Western, but wherever such melodramas are in favor it should be received with fair satisfaction. Like most pictures of its type, the story unfolds in just the manner one expects, but it should make little difference to the action fans, for it moves along at a brisk pace and there is plentiful shooting and fighting. As the hero who sets out to capture a band of outlaws and to avenge the killing of his friend, Tim Holt performs enough heroic deeds to satisfy the most avid Western fan:—

Holt, owner of an Arizona stage line, swears vengeance when the mysterious Tonto gang robs one of his coaches, murders the driver, and kidnaps Nan Leslie, a girl passenger. He learns that neither the gang's hiding place nor its leader's identity had ever been found out. Upon hearing that Tony Barrett, a member of the gang, was in jail at Tonto, Holt devises a plan to lead him to the gang's hideout. He goes to Tonto accompanied by his friend, Richard Martin, and by posing as an outlaw gets himself locked up. Later, with the aid of Martin, he stages a jailbreak and takes Barrett with him. Grateful for his escape, Barrett invites Holt to become a member of the gang and leads him to the hideout in a hidden canyon. There Holt discovers that Richard Powers was the gang's secret leader, and that Nan, his sister, was being held an unwilling captive, guarded by Carol Forman, a half-breed girl. Holt manages to return to Tonto to arrange with the sheriff to trap the gang, but the suspicious Carol, trailing him, discovers the arrangement and goes back to warn Powers. Holt is captured upon his return and ordered put to the death while the gang prepares to abandon the hideout. But he manages to free himself, kills his guard, and holds the gang trapped in the canyon until the sheriff's posse arrives. He kills Powers as he tries to escape. The murder of his driver avenged, Holt returns to his stage line, leaving a grateful Nan, freed from her captivity.

Norman Houston wrote the screen play, based on the novel by Zane Grey. Herman Schlom produced it, and Lew Landers directed it. The cast includes Harry Harvey, Jason Robards and others.

Unobjectionable morally.

"Riff-Raff" with Pat O'Brien, Walter Slezak and Anne Jeffreys

(*RKO, no release date set; time, 80 min.*)

Good! The lovers of virile melodramas should find it very much to their liking. The story, which has its locale in Panama, is a lurid tale revolving around the theft of and search for a map showing valuable oil deposits, and the action, though not pleasurable, is thrilling all the way through. The suspense is increased by the fact that the missing map is constantly in view of those intent on finding it, yet no one notices it until the final reel. None of the characters, not even the hero, is sympathetic, but all are extremely colorful. As a tough but shady private investigator, Pat O'Brien is cast in a role that suits his particular talents well. His encounters with the villains result in plenty of rough-house action, some of it pretty brutal. Nice touches of comedy and romance are blended in with the story. The direction is very good:—

A messenger bringing a valuable map of new Peruvian oil locations to Jerome Cowan, an oil company official stationed in Panama, is murdered by Marc Krah, who steals the document and plans to sell it. Krah engages O'Brien as a bodyguard and, while O'Brien isn't looking, tacks the map onto a bulletin board in his office. Cowan, suspecting Krah of the murder, hires O'Brien to find him. Shrewdly concealing the fact that he had just left Krah, O'Brien accepts the assignment, but when he goes to Krah's hotel room he discovers the man murdered. Offered $5,000 by Cowan to locate the missing map, O'Brien soon discovers that Walter Slezak, a crooked artist, was searching for it, too. Meanwhile O'Brien had become attracted to Anne Jeffreys, a night-club singer, whose aid he enlists to find the map. Slezak ransacks O'Brien's office in the belief that the map was hidden there only to be given a sound thrashing by the detective for his pains. Angered, Slezak returns with two thugs and subjects O'Brien to a brutal beating in a futile effort to make him reveal the map's hiding place. Suspecting that Cowan himself might have reason to keep the map hidden, O'Brien decides to resort to trickery; he telephones Cowan, informs him that he had found the map, and instructs him to come to the office for it. Slezak, listening in on the call, murders Cowan and, accompanied by his thugs, goes to O'Brien's office to retrieve the document. In the ensuing battle, Slezak spots the map on the bulletin board, seizes it and gets away. He leaps into a taxicab driven by Percy Kilbride, O'Brien's friend, and bribes Kilbride to take him to a hideout. Kilbride, however, tricks him into entering a police station. There O'Brien recovers the map and charges Slezak with the murders. He turns the map over to another oil company official, and plans to use the reward for a honeymoon with Anne.

Martin Rackin wrote the original screen play, Nat Wolf produced it, and Ted Tetzlaff directed it. The supporting cast includes George Givot and Jason Robards.

Adult entertainment.

"Web of Danger" with Adele Mara, Bill Kennedy and Damian O'Flynn

(*Republic, June 10; time, 58 min.*)

A moderately entertaining program melodrama centering around bridge builders. The plot is familiar and somewhat artificial, and the acting occasionally stilted, but since it moves along at a steady pace, has several tense situations, and considerable comedy, it should get by with undiscriminating audiences. The part of the story that deals with the workers' efforts to complete a bridge before an approaching flood isolates many families in a valley is inherently dramatic, but as presented it fails to impress one appreciably. Most of the comedy is provoked by the flare-ups between Bill Kennedy, as the crew foreman, and Damian O'Flynn, as the construction superintendent, because of disagreements over the work, as well as over the affections of Adele Mara, a pretty waitress:—

After one of his periodic brawls with O'Flynn, Kennedy walks out on their bridge job and goes to a cafe in town to say goodbye to Adele. There he starts a rumpus that ends up with Adele being discharged. Meanwhile the bridge crew, sympathizing with Kennedy, quit their jobs and join him in town. Having learned that an approaching storm threatened to isolate the entire valley unless the bridge was completed, Kennedy steers the men back to the construction camp and joins them in an effort to complete the work. Adele, who had accompanied the men back to camp, stays on to help feed them. Struggling against time to complete the middle span of the bridge before the storm reaches its peak, the men start a 24-hour shift. Adele's presence causes additional quarrels between Kennedy and O'Flynn, but both men control their tempers because of the work on hand. The flood waters continue to rise and the men, though exhausted, and despite an accident that had caused the life of one of their number, work unceasingly in the knowledge that many families, marooned, looked to the bridge as their only means of escape. They complete the bridge in time for every one to cross in safety. The task finished, Adele prepares to leave the camp. But O'Flynn, realizing that she was really in love with Kennedy, tricks the latter into a fight and, after knocking him out, puts him in a truck with Adele and sends them both away.

David Lang and Milton M. Raison wrote the original screen play, Donald H. Brown produced it, and Philip Ford directed it. The supporting cast includes Richard Loo, Roy Barcroft, J. Farrell MacDonald and others.

Unobjectionable morally.

"Too Many Winners" with Hugh Beaumont and Trudy Marshall

(*PRC, May 24; time, 61 min.*)

A typical "Michael Shayne" program detective melodrama, unpretentious and moderately entertaining. Like the previous pictures in the series, the story is somewhat complicated and far-fetched, and it goes in for wholesale murders, with Hugh Beaumont, as the flippant private detective, matching wits with the sinister forces until he brings them to justice. This time he tangles with a gang dealing in counterfeit race track pari-mutual tickets. The best thing that can be said for it is that it moves along at a brisk pace and has enough comedy, though not too effective, to keep it from getting dull. There is some suspense, but hardly enough to excite any one. Trudy Marshall, who has replaced Cheryl Walker as Beaumont's secretary and sweetheart, tends to overact:—

As Beaumont and Trudy prepare to leave on a vacation, he receives a number of calls indicating some sort of trouble at a race track. Some of the callers ask him to investigate the trouble while others threaten him with dire consequences if he should interfere. One of the callers, Claire Carlton, a blackmailer, offers to sell him information that would lead to the capture of a gang that counterfeited pari-mutual tickets. Beaumont declines the offer, but as he leaves Claire's apartment he is set upon by two hoodlums who beat him in a vain attempt to learn his business with Claire. Shortly thereafter Claire is murdered. Beaumont goes to the track to investigate. He learns from John Hamilton, operator of the track, that, aside from his manager, Grandon Rhodes, only Ben Welden, the printer, knew of the secret code used to prevent counterfeiting. As Hamilton and Beaumont talk, the two hoodlums attack them but escape before they can be captured. Beaumont, investigating Welden, finds Byron Foulger, an engraver, in his employ, and discovers that both men had previously served jail sentences for counterfeiting. Foulger attempts to flee town, but the hoodlums murder him before he can leave. Meanwhile Beaumont discovers Rhodes, the track manager, dead from bullet wounds. Piecing the evidence together, he proves that Rhodes had been the head of the counterfeiting ring, had hired the hoodlums to commit the murders, and had committed suicide because Beaumont was closing in on him. With the case solved, Beaumont helps the police to capture the hoodlums, then starts his delayed holiday with Trudy.

John Sutherland wrote the screen play and produced it. William Beaudine directed it. The cast includes Charles Mitchell, George Meader and others.

Unobjectionable morally.

"Living in a Big Way" with Gene Kelly and Marie MacDonald

(*MGM, no release date set; time, 103 min.*)

This romantic comedy has some highly amusing moments, but it has some pretty dull ones, too. The story is thin and unbelievable, and its treatment, which was meant to be gay and farcical, doesn't quite make the grade. It is when Gene Kelly starts performing intricate dance routines that everything else is forgotten. Three of his dance numbers, one with a dog, another with a huge statue of a woman, and a third with a group of frolicsome children, are alone worth the price of admission. The story has its amusing spots, and on occasion the dialogue is quite witty, but for the most part the comedy falls flat and the action becomes tedious. At times garrulousness is substituted for comedy. The players try hard, but the material does not give them much of an opportunity to show themselves off to good advantage. Kelly's dancing, however, is so superb that it helps one to overlook the picture's many faults:—

Kelly, an army flier, falls in love with Marie MacDonald and, after a whirlwind courtship, marries her one hour before he is shipped overseas. At the war's end, Kelly returns home to his unkissed bride and finds that her family's sudden war wealth had changed her from a sweet-tempered girl to a spoiled society belle, pampered by her parents (Charles Winninger and Spring Byington). She informs him that their hasty marriage was a mistake and asks him to grant her an immediate divorce. Although disillusioned, Kelly is persuaded by Jean Adair, Marie's shrewd grandmother, to remain at the mansion and try to win back Marie's love. He eventually loses patience with Marie's constant rebuffs and, after telling her that she no longer appealed to him as a woman, promises to divorce her. He leaves the mansion and takes up living quarters in an old building owned by her grandmother, who had offered it to him to help relieve the veteran's housing shortage. Other veterans and their families join Kelly and, working cooperatively, start to rebuild the house to make it livable. Meanwhile Marie, stung by Kelly's declaration that she no longer appealed to him, sets out to appease her vanity. She visits the housing project for the express purpose of making Kelly fall in love with her so that she could rebuff him again, but the cooperative spirit of the veterans and their families makes her realize her own selfishness and awakens her love for Kelly. Despite Kelly's refusal to have anything to do with her, Marie pitches in to help with the work. Her efforts, however clumsy, win the admiration of Kelly's friends, who, together with her family, maneuver the estranged couple into a reconciliation.

Gregory LaCava and Irving Ravetch wrote the screen play from a story by Mr. LaCava. Pandro S. Berman produced it, and Mr. LaCava directed it. The cast includes Phyllis Thaxter, Clinton Sundberg, Wm. "Bill" Phillips and others.

Unobjectionable morally.

"Seven Keys to Baldpate" with Phillip Terry and Jacqueline White

(*RKO, no release date set; time, 68 min.*)

This remake of "Seven Keys to Baldpate" is the fifth time it has been brought to the screen. Except for some minor changes the story is substantially the same and it should prove fairly amusing to those who are unfamiliar with it; but to the many who have seen it, this version may prove to be only moderately entertaining. It is a program comedy-melodrama, revolving around an author who bets a friend that he can write a complete novel in twenty-four hours at an isolated inn. The comedy is caused by the fact that a gang of thieves use the inn for a rendezvous, and by the fact that the hero remains amused by their murderous actions in the mistaken belief that they had been hired by his friend to distract him from writing. It has a liberal quantity of comedy situations, but since they lack originality it is doubtful if any one of them will create more than a ripple of laughter. All the usual tricks are employed to give the proceedings an eerie atmosphere:—

To win his wager, novelist Phillip Terry goes to Baldpate Inn, a deserted hotel owned by his betting friend, to accomplish his chore. There he is greeted by Eduardo Ciannelli, a sinister-looking individual, who identifies himself as the caretaker, and later he is confronted by Jimmy Conlin, a self-termed hermit, who lived in the hills. Jacqueline White arrives at the Inn shortly thereafter and, without explaining, urges Terry to flee. Actually, Terry's betting friend, hoping to make him lose the wager, had sent Jacqueline to the Inn to scare him away. After overhearing Jacqueline telephone his friend to report on the progress of her scare campaign, Terry assumes that the presence of every one was a gag and goes to work on his book. Jacqueline, however, discovers that Ciannelli was head of a gang of jewel thieves, who had chosen the isolated Inn as a rendezvous for the division of the loot taken in a big jewel robbery. Other members of the gang arrive and soon become involved in a series of double-crosses over the pay-off, during which one of them is killed. Jacqueline, admitting to Terry that her own presence was a hoax, tries desperately to convince him that their danger was real, but he merely laughs at her until he himself stumbles over the body of the dead gangster. From then on he and Jacqueline find themselves tangling with the thieves at every turn, with the loot passing from one to the other until the police, summoned by the hermit, trap the crooks. Terry does not get to finish the novel, but, having fallen in love with Jacqueline, he feels that his time was not wasted.

Lee Loeb wrote the screen play from the story by Earl Derr Biggers and the play by George M. Cohan. Herman Schlom produced it, and Lew Landers directed it. The cast includes Margaret Lindsay, Arthur Shields, Jason Robards and others.

Unobjectionable morally.

"The Millerson Case" with Warner Baxter

(*Columbia, May 29; time, 71 min.*)

Were this Crime Doctor picture not made, the industry would have been the gainer thereby. Not only is it mediocre entertainment, but it is one of the most disgraceful small pictures produced in a long time. Because of the fact that the spectator loses himself in the illusion and believes that everything he sees is real, the harm it will do is incalculable, particularly abroad, for the characters are presented as idiots, imbeciles and morons, and the picture has been photographed in a repulsively drab environment—a dirty locality, peopled by dirty people, physically as well as morally. Even Warner Baxter, an experienced actor, acts as an amateur. It is a credit neither to Columbia nor to the industry to make such pictures:—

Warner Baxter, an amateur crime detection specialist besides being a physician, leaves on his long delayed vacation to a rural community. When he arrives at his destination, he is confronted with a typhoid epidemic, called by the ignorant local doctor "summer complaint." Baxter takes a sample of the water and examines it through a microscope. A sample of the blood taken from a dying man indicates that his death was caused by a poison put in his liquor, and not by the typhus germ. With the aid of the doctors of a clinic nearby, Baxter proceeds to resolve the murder motive and to uncover the murderer's identity. During his investigation many persons are suspected, some of them as the result of illicit love relations, and shot-gun murders, including that of the local doctor, are committed. But Baxter eventually finds out that James Bell was the man who had put the poison in the liquor and had shot and killed the local doctor, because he feared that the doctor had evidence of his guilt.

The story is by Gordon Rigby and Carlton Sand; the screen play by Raymond L. Schrock. Rudolph C. Flothow produced it, and George Archainbaud directed it. Addison Richards, Nancy Saunders and others are in the supporting cast.

Unsuitable for women and children.

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A SENSIBLE REQUEST

At a trade press conference in New York last week, Steve Broidy, president of Monogram and Allied Artists, announced that, upon his return to the Coast, he will propose to the different studio unions that they give special consideration to the production of low-budget pictures by establishing lower wage scales and granting other concessions insofar as working conditions are concerned.

Broidy made this statement while discussing the reasons for Monogram's suspension of the production of smaller-budget films. Pointing out that he was not fighting anybody, but wants to function in a constructive manner for all concerned, Broidy stated that it is necessary for Monogram to come to a complete understanding of what a picture will cost before it goes in front of the cameras. He stated that, under present conditions, a producer of "B" pictures is in the position of a man who decides to spend $100 for a tailor-made suit, then, after the first fitting learns that the cost will be $125, and finally ends up by paying $175. An exhibitor can pay so much and no more for "B" pictures, Mr. Broidy declared, and, since a ceiling has been reached on the revenue a producer can hope to derive from such pictures, it has now come to a point where the constantly rising wage scales and the ever-increasing restrictions on working conditions make it virtually impossible for the producers to make low-budget pictures and break even, let alone coming out with a profit. Anyway, he said, it is unreasonable for the unions to impose the same wage scales and working conditions on low-budget pictures as are imposed on million-dollar productions.

Steve Broidy is on solid ground when he says that the wage scales are much too high for the profitable production of "B" pictures. An idea of how high are these wages can be gleaned from the following schedule, which shows the current rate of wages paid to members of a few of the Hollywood crafts:

CARPENTERS: Those classified as construction men or *maintenance foremen* receive $2.98 per hour for 8 hours—$23.84 a day. Overtime hourly rate; $4.47. Overtime after 14 hours in one day; $7.46¼ per hour. ($37.25 for an 11-hour day.) Those classified as *journeymen* receive $2.50 per hour for 8 hours—$20 per day; $3.75 overtime hourly rate; $6.25 hourly rate after 14 hours in one day. ($31.25 for an 11-hour day.)

DRIVERS: Classified as *chauffeur* and/or *truck drivers,* they receive $1.94½ per hour—$15.56 per 8-hour day; $2.91¾ per hour overtime; $4.86¼ hourly after 14 hours in one day. ($24.31 for an 11-hour day.)

ELECTRCIANS: *Journeymen* electricians receive $2.25 per hour—$13.50 for a 6-hour day; $3.37½ per hour overtime; $5.62½ hourly after 14 hours in one day. ($30.38 for an 11-hour day.)

GRIPS (skilled laborers): Those classified as *First Company Grip* receive $3.03 per hour—$24.24 per 8-hour day; $4.54½ per hour for overtime; $7.57½ per hour after 14 hours in one day. (For an 11-hour day, $37.88.)

WINDOW WASHERS: $63.80 for a 40-hour week.

HOD CARRIERS: $16.24 per day; $3.04½ per hour for overtime; $5.12½ per hour after 14 hours in one day. ($25.38 for an 11-hour day.)

LAMP OPERATORS: $18.12 per day. ($28.31 for an 11-hour day.)

MACHINIST: $20 per day. ($31.25 for 11 hours.)

PAINTERS: Color Mixer, $22.76 a day; Paperhanger, $21.88 a day; Painter, $20 a day; journeyman sign writer, $28.32 a day; standby painter, $22.32 a day.

Compare these wage rates with the rates paid by any other industry to similar crafts and you will be convinced that the members of the Hollywood unions are paid higher wages by the motion picture industry than are paid by any other industry. Moreover, the motion picture industry, unlike many other industries that employ help on a seasonal basis, provides steady work, with the result that the annual wage earned by a Hollywood union member is by far greater than the annual wages of a worker in a similar craft employed in another industry.

How, then, can any producer, particularly an independent, produce low-budget pictures, which have a limited earning capacity, when he has to pay such high rates of wages—the same rates that are charged to those who make multimillion-dollar productions?

In justice to one craft—that of the grips, I may say that they are entitled to every dollar they get, for they earn it. The grip is really a "skilled laborer." It is he who erects platforms on which the camera is placed to photograph scenes that would be inaccessible without their skill. He manipulates reflectors so that you may see in pictures shots that arouse your admiration. The grips can save the producer thousands of dollars by their ingenuity as well as hard work. On the other hand, the chauffeurs hardly do much for what they earn. They take the crew or the heads of them to the scene on location and then take them back in the evening. In the meantime, they just sit down and, either go to sleep if the weather is warm, or watch the taking of the scenes. As to the lamp operators, a producer told me that, while he was producing a picture, the lamp operator in the crew was called two times in three days, just to throw on a switch. And still they get $18.12 a day.

Steve Broidy's proposal for a reduction in labor costs on low-budget pictures is sensible and the unions should afford prompt relief to the producers of such pictures. If they should do so, more pictures will be produced and they themselves will benefit as the result of fuller employment.

"Fiesta" with Esther Williams, Ricardo Montalban, Akim Tamiroff and John Carroll

(*MGM, no release date set; time* 104 *min.*)

Photographed in Technicolor, "Fiesta" is an elaborately staged production, with all the elements that endow it with mass appeal. There are no surprising twists to the story, which revolves around a retired matador and his twin children—a boy and a girl, but it moves along at a snappy pace, has human interest, comedy and romance, and some excellent musical numbers. In addition, it has several spectacular bullfight sequences. As the twin sister who tries to help her brother pursue his love for music instead of becoming a matador, as desired by his father, Esther Williams makes a fetching heroine, and the costumes she wears are certainly eye-filling. The film marks the introduction to English-speaking audiences of Ricardo Montalban, a favorite Mexican star. He is a personable young man and, as Esther's twin brother, is given ample opportunity to display his versatile talents as an actor, a dancer, and a pianist. His dance numbers with Cyd Charisse are among the choice highlights of the film. The music and dances are of the Latin-American type. MGM produced the picture in Mexico, and the authentic settings are extremely colorful. Fortunio Bonanova, as the twin's stubborn father; Mary Astor, as their retiring mother; Akim Tamiroff, as a lifelong friend of the family; and John Carroll, as Esther's fiance, contribute much to the film's entertaining qualities. It is a simple but wholesome story, and all the characters are sympathetic:—

Thrilled when he becomes the father of twins, Bonanova determines that, like himself, his son shall become a great matador. Years pass by and, as the twins near their twenty-first birthday, the son (Montalban) is groomed for his first major appearance in a bullring. Although a competent matador, Montalban had grown up with a passionate love for music, and through the secret efforts of his twin sister (Miss Williams) his musical compositions had been brought to the attention of Hugo Haas, a noted musician. Haas, enthusiastic, had promised Esther that he would visit the young man and ask him to become his protege. When Haas arrives, Bonanova, concerned lest his son forsake the bullring for music, sends the musician away with assurances that his son will visit him on the following day. He conceals Haas' visit from Montalban, but on the day of his debut the young man discovers his father's deception and stalks from the bullring. He is castigated by the press as being a coward. Montalban disappears, causing his family considerable concern Esther, to bring him back, dons his matador costume and fights under his name. Neither the public nor her father become aware of her masquerade as she wins one success after another. Meanwhile Montalban returns from a sojurn in the United States and discovers that Haas had introduced his music. He discovers also that some one was impersonating him in the bullring and was to fight that day. He rushes to the arena, arriving just as Esther is caught off guard and attacked by the bull. He leaps into the ring and saves Esther by skillfully distracting the bull while the crowd roars its approval. Gratified that the family honor had been upheld and that Montalban had proved himself a great matador, Bonanova becomes reconciled with his son and approves his desire to follow his greatest passion—music.

George Bruce and Lester Cole wrote the original screen play, Jack Cummings produced it, and Richard Thorpe directed it. Morally suitable for all.

"Bob, Son of Battle" with Lon McCallister and Edmund Gwenn

(*20th Century-Fox, July; time,* 103 *min.*)

This Technicolor drama should satisfy family audiences pretty well, although it is slow-moving, overlong, and somewhat sombre. Based on the 50-year-old novel by Alfred Olivant, the story is, in the main, about dogs, and about a conflict between father and son. The story, with variations, was produced by Gaumont-British in 1938 under the title, "To the Victor," starring Will Fyffe. This version, however, is by far superior in production values, and the natural settings, enhanced by the beautiful Technicolor photography, are a treat to the eye. The characterizations are colorful and the tale is fraught with strong emotional appeal, but at times the pathos is overdone. The most interesting as well as thrilling parts of the picture are the sequences in which the shepherd dogs compete in sheep-herding contests; the skill with which they round up their small flocks and guide them over numerous obstacles into a corral is amazing. The performances are generally good, but top honors go to Edmund Gwenn for his effective portrayal of a drink-sodden Scottish sheep-herder, whose arrogance wins him the dislike of his neighbors as well as his son. There is a pleasant romance between Lon McCallister, as the son, and Peggy Ann Garner, as the daughter of Reginald Owen, an understanding neighbor:—

Embittered by the death of his wife, Gwenn maltreats his son and shows affection only for Red Wull, his prize sheep dog, who was suspected by the neighboring herdsmen of killing sheep. McCallister finally quarrels with his drunken father and is given refuge in Owen's home, where he falls in love with Peggy and helps Owen to attend his sheep. Gwenn's enmity towards Owen increases, not only because he felt that he had stolen his son, but also because Bob, Owen's prize dog, offered the only real opposition in the forthcoming sheep dog trials, which Red Wull had won two years in succession; a third victory would give Gwenn permanent possession of the trophy. On the day of the contest. Owen arranges for McCallister to handle his dog. The lad noses out his father to win the contest. Disheartened, Gwenn makes his way to Owen's home to deliver the trophy. En route he comes upon a few neighbors who had caught Red Wull in the act of killing sheep and, in accordance with the rules, he is compelled to shoot his beloved dog. With both his son and his dog lost, Gwenn faces the future with a heavy heart. But his happiness is restored when McCallister, not only announces his forthcoming marriage to Peggy and invites him to live with them, but also informs him that the trophy was permanently his, because Bob, having been handled by some one other than his master, had been disqualified.

Jerome Cady wrote the screen play, Robert Bassler produced it, and Louis King directed it.

"Stepchild" with Brenda Joyce, Donald Woods and Terry Austin

(*PRC, June* 7; *time,* 70 *min.*)

An ordinary domestic drama. It is a rehash of a familiar theme—that of divorce, second marriages, and the subsequent unhappiness of the children involved because of their stepmother's maltreatment. The story itself is tolerable, but the poor direction and the stilted performances by most of the cast spoil it. Moments that should have been dramatic are muffed, and at times the acting is so "hammy" that it causes laughs where no laughs are intended. At best it may get by as a mid-week supporting feature in small com-

munities; sophisticated audiences in large cities will probably find it more comical than dramatic:—

When his wife, Brenda Joyce, refuses to give up her well-paying job in order to devote more time to their children (Tony Ivo and Gregory Marshall), Donald Woods divorces her. The judge grants him custody of the children and permits Brenda to see them one day each week. Learning that Woods would come into a large inheritance in three years. Terry Austin, his secretary, lures him into marriage by leading him to believe that she would make a home for the children. She treats the children lovably in Woods' presence, but beats them unmercifully during his absence, threatening them with a worse punishment if they should tell their father. When the children become increasingly morose and sullen, Woods blames it on their visits with Brenda and asks her to give them up completely. Meanwhile the school doctors discover that Tommy was losing his hearing. Gregory tells his father that Tommy's growing deafness was caused by the repeated cuffings about the head administered by Terry, but Tommy, still afraid of Terry, denies it. That night both boys run away from home and, by the time the police find them, Tommy is taken ill with pneumonia. In his delirium, he reveals the truth about Terry's cruel beatings. It all ends with Woods ridding himself of Terry, and with Brenda giving up her job to go back to Woods and become a mother to the children.

Karen DeWolf wrote the screen play from a story by Jules Levine. Leonard S. Picker produced it, and James Flood directed it. Unobjectionable morally.

"I Wonder Who's Kissing Her Now" with June Haver and Mark Stevens

(*20th Century-Fox, no release date set; time* 104 *min.*)

Lavishly produced and photographed in Technicolor, this musical emerges as good mass entertainment. The backstage story, which takes place at the turn of the century and which supposedly is based on the early life of Joe E. Howard, the famed songwriter and entertainer of yesteryear and today, deals with his struggles to establish himself in the entertainment world, and with the effect his romances with three women had on his career. It is a satisfying blend of comedy, pathos and music, presented in an interesting way. Howard's songs, which have been favorites for many years, are so melodious that one leaves the theatre humming them. Worked into the proceedings are several excellent production numbers, which are handsomely mounted. The direction and acting are very good.

Mark Stevens is cast as Howard, and June Haver as a young girl whom he treats as a "kid" sister; both had been brought up as wards of her kindly uncle. Briefly, the story depicts how Stevens gets his start in show business when Martha Stewart, a vaudeville star, introduces one of his songs and employs him as her pianist, mainly because of his good looks. June, in love with Stevens and with a gift for not telling the truth, gets him to take her along on his tours by informing him that her uncle had died and that she was all alone. Martha's possessiveness and her schemes to keep Stevens from outshining her in the act result in a split between them, due to June's timely interference. He forms a successful act with June as his partner, and before long falls in love with Lenore Aubert, a Continental singer. Stevens signs away his music royalties for the next 10 years in exchange for enough money to back a musical show written by Reginald Gardiner and starring Lenore. The show is a hit, but in the midst of its run Lenore runs away with another man. Disillusioned, Stevens closes the show, forsakes his career, and becomes a vagabond piano player, working in different "joints" as he makes his way about the country. Just as he is about to embark for Alaska, he hears many people whistling one of his songs, for which he had not yet written the lyrics. He investigates and discovers that it had been popularized by June, now a star, in a show produced by Gardiner, who had set aside the royalties due him. With June grown to maturity, Stevens realizes his love for her and abandons his trip to Alaska.

Lewis R. Foster wrote the original screen play, George Jessel produced it, and Lloyd Bacon directed it. The cast includes William Frawley and others.

Unobjectionable morally

"Ivy" with Joan Fontaine, Patric Knowles and Herbert Marshall

(*Universal-Int'l., no release date set; time,* 99 *min.*)

In spite of the fact that this adult drama has been given an excellent production, it is only a fair entertainment, and at that unpleasant. The tale is another in the current cycle of stories that revolve around a beautiful but conscienceless woman. In this case the lady in question poisons her husband and frames her lover for the crime, so that she could be free to pursue a third man, one whose fabulous wealth promised many luxuries. All the main characters are unsympathetic, and there is no emotional appeal. An effort has been made to create suspense and thrills in some of the situations, but the movements of the characters are so obvious that the element of surprise is dispelled; the fault seems to lie, not with the players, but with the direction. The first part of the picture is slowed down considerably by excessive dialogue, but it gathers speed in the second half. The action takes place in England in the early 1900's:—

With the fortune of her husband (Richard Ney) depleted, Joan Fontaine sets her cap for Herbert Marshall, a wealthy Englishman, who gives Ney a job. Marshall falls under Joan's spell and makes love to her, but checks himself in the realization that she was another man's wife. Meanwhile Patric Knowles, a doctor and family friend, who had been Joan's secret lover for many months, becomes insanely jealous over her attentions to Marshall and compels her to continue her secret visits to his office. Alone in Knowles' office, Joan steals some poison from a jar. She feeds it to Ney in small doses and, after a lingering illness, he dies. An autopsy reveals the presence of poison, bringing on an investigation by Cedric Hardwicke, of Scotland Yard. Seeing an opportunity to involve Knowles, Joan admits to Hardwicke that the young doctor was her secret lover, then hurries to Knowles' office and prevails upon him to conceal their affair. When Hardwicke questions Knowles and his story does not jibe with Joan's, he arrests him for the murder. Knowles does not sense Joan's duplicity until the trial, when she contradicts his testimony. Disillusioned, he pleads guilty and is sentenced to the gallows But Hardwicke, suspicious of Joan, continues the investigation and uncovers evidence definitely linking her with the crime. Knowles' life is spared by a last-minute reprieve, and Joan, frantic at having been found out, dies in an accidental fall down an elevator shaft.

Charles Bennett wrote the screen play, based on a novel by Marie Belloc Lowndes. William Cameron Menzies produced it, and Sam Wood directed it. The cast includes Lucille Watson, Sara Allgood, Rosalind Ivan and others. Adult entertainment.

BAD ADVICE

In the May 28 issue of his *Hollywood Reporter*, Bill Wilkerson "soundboards" the producers' dissatisfaction with the exhibitors' presentation of their pictures.

Mr. Wilkerson cites three major faults on which the producers hinge their complaints: Bad scheduling of double-feature programs; bad sound tracks that distort the musical accompaniment on the different announcements made by the theatre between features; and bad trailers.

(1) In regard to bad scheduling, he states that the main attraction does not start until 10:30 in the evening, and that patrons who come to the theatre at the "normal time," between 8:30 and 9 o'clock, see only the tail end of the main feature and are compelled to "squirm" through the secondary feature until the main one goes on again.

The writer wants to take issue with Mr. Wilkerson that scheduling the main feature in this way is bad. To begin with, no patron who expects to see the main attraction early will go to a theatre between 8:30 and 9 o'clock. If he should go to the theatre at that time, he does not and should not expect to see the main attraction from the beginning.

The exhibitor has learned from experience that picture-goers who desire to see an early evening show begin flocking to the theatre at 7 o'clock and that the best way to start his evening shows is to put the main attraction on at about 7:30. In that way they will have seen a complete show at about 10:30, when the main feature is put on once again for the last show. Meanwhile those who cannot get to the theatre before 8:30 or 9 o'clock will still be able to see a complete show, starting with the secondary feature. Such an arrangement is ideal also for those who are interested only in the main feature, which they can see at either the early evening or the late supper show, whichever is more convenient for them. There are, of course, many people who prefer to see only the main feature and would like to have it begin between 8:30 and 9 o'clock, but the exhibitor has found that they are in the minority. By scheduling the main attraction to begin at about 7:30, the exhibitor can put it on again at about 10:30, thus enabling him to fill many seats twice in one evening. Any other type of scheduling will lose him money.

(2) As to the bad sound of the musical accompaniment during the intervals between features, on this I agree with Mr. Wilkerson. Very often the exhibitor's loud speaker system is antiquated—many of them insist upon using the horn instead of the dynamic cone type of loud speakers, with the result that the sound comes out, not crisp and clear, but muffled. In addition to the aforementioned defect, the music that is played is the same week after week and month after month until the patrons become sick and tired of listening to it. Of course, a change of music costs a lot of money and many exhibitors find it difficult to add to the constantly rising costs of their operations, but the picture-goer is not acquainted with the exhibitors' problems; all he knows is that he gets tired of listening to the same intermission music every time he goes to the theatre to see a new show.

(3) As to bad trailers, Mr. Wilkerson says that "except for a few of the major studios, which take pride in their trailers, the previews of the coming attractions are in a sad state these days . . . " If Mr. Wilkerson means to imply that the trailers produced by the major companies are the only good trailers he is sadly mistaken. I have seen trailers made by the majors that have made me feel as if an amateur had put them together. On the other hand, I have seen National Screen trailers that are a treat to the eye. The reason for it is the fact that National Screen specializes on trailers and its executives know that unless their trailers are of the highest standard they will lose the distributors' business. The major studios, however, have other matters to occupy their attention, and often the person who is put in charge of trailer-making knows little about it.

There is no question that, in some cases, an exhibitor's presentation of a show can be faulty, but usually it is for reasons that have nothing to do with the time schedule of the main attraction. And a good many times the fault with the show lies, not in the exhibitor's presentation, but in the pictures he has been given to present; some of the features are so bad that no amount of showmanship will help them.

WALTER WINCHELL'S ABLE DEFENSE OF NEWSPAPERMEN

Mr. Walter Winchell, the famous columnist, makes a fine defense of newspapermen and editorialists in his syndicated column of May 27. He deals with the gripes of some of the present-day politicians, who bewail the present-day press, and quotes an unnamed editor who said that politicians would think that all newspapermen are good if they (the politicians) were praised continuously, but, continued this editor, a newspaperman who would wink his eye at the faults of these politicians would not be a good newspaperman.

Mr. Winchell recalls the names of old newspapermen who fought corrupt politicians and exposed them, and he remarks that, if those politicians who find fault with the press today lived in the days of those outstanding newspapermen they would have a greater regard for the present-day writers.

History is full of cases where conscientious newspapermen lost their livelihood and even their lives because they would not remain quiet when they came upon something wrong.

The courts have been careful to preserve the rights of the press, even when it comes to criticizing a judge, whose decision in a case is looked upon by a writer as being unjust.

HARRISON'S REPORTS is proud that it has done its share in exposing wrongs and in effecting some reforms. The fight it put up against substitutions and against sponsored and concealed screen advertising are two of the outstanding issues.

In its many battles against unfair practices, HARRISON'S REPORTS has always tried to be fair. Its object was, not to expose the wrong-doer, but to call attention to the wrong in order to bring about reforms. It has always fought hard for the best interests of the motion picture industry in general and the independent exhibitors in particular, but in all cases it fought on issues and not on personalities.

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A PUZZLING PHENOMENON

Many persons from within and without the motion picture industry have been trying to reason out the motives that prompt intellectuals, writers who earn anywhere from one thousand to five thousand dollars a week, and even more, to espouse the Communistic philosophy. They have been ascribing many motives, but they have not hit upon the real motive.

In the opinion of this writer, jealousy is the motive. These intellectuals see persons with limited educations conducting the affairs of big studios and drawing large salaries, and they feel that they should have been at the head of those studios, for they consider themselves much more capable, because of their university educations.

There is just one thing wrong with such reasoning: Education neither gives a person brains nor executive ability; and the fact that these persons, lacking college educations, were able to establish such huge organizations indicates that they have the brains, the ability, and the resourcefulness.

Most of these so-called Communists are "parlor" Communists. If they were to live under the conditions the Communists live in Russia they would be the first to desert the Communist party and think of ways by which they could overthrow the system. But there is no doubt that the Communists cannot and must not be trusted; and since it is difficult to divine into the minds of pseudo-Communists one is compelled to treat them all alike.

How can a right-thinking person have any faith in them, faith that they will not betray their nation, either for pride, which will prevent them from acknowledging their error, or for mistaken ideology, when one sees a British scientist such as Dr. Allan Nunn May turn traitor to his country and pass atom fissure information to the Russians? Dr. May was honored and respected by the United States, Canada, and Great Britain, his country, and was trusted with the innermost secrets of the splitting of the atom. And yet he betrayed his trust by passing the information on to the Russians.

Dr. May told the judge who sentenced him to ten years imprisonment that he revealed the secret information because he felt he was serving the interests of humanity. It is, indeed, a peculiar reasoning.

Our intellectual Communists find fault with our system but not with the Communistic system. They seem to be favoring the appeasement of the aggressor. This indicates plainly that they have not learned a lesson from history. Didn't Chamberlain follow the same theory? He went to Munich resolved to stop the pending war. He offered appeasement. He went back to England and proclaimed to the world that he had brought back peace. And he dangled before the English the piece of paper he had brought back from Munich. The only sad thing about it is that he did not live long enough to see the results of his appeasement policy.

Let us hope that the Thomas Committee on Un-American Activities, which is scheduled to resume its investigations in Hollywood shortly, will make a thorough job of exposing the Hollywood Communists and their fellow-travelers so that the industry and the nation may know who they are.

There is, of course, the danger of turning this investigation into a witch hunt. There are persons who see a Communist under every flagstone. William Mooring, film critic of the *Tidings*, official organ of the Roman Catholic Archdiocese of Los Angeles, who recently denounced "The Farmer's Daughter" as being Communistic, is one of them. There are, no doubt, more such zealots—too intense zealots. If we want the Thomas Committee to do a good job, we must watch out lest we suspect every person with liberal leanings of being a Communist.

EACH TO ITS OWN

Under the heading, "Who Wants a Free Press," my good friend, Dr. Guy Emery Shipler, editor of *The Churchman*, a minister of the Episcopalian Church, and a "swell guy," calls the attention of his readers to an incident that has occurred in Valley City, North Dakota, a town of 5,917 souls, involving forty of the town's professional and businessmen and Don C. Matchan, editor of the *Times-Record*, the town's only daily newspaper. Briefly, the incident is as follows:

It seems as if editor Matchan's persistent criticism of the dominant political party and of North Dakota's Governor aroused the resentment of the businessmen and, as a result, they have asked Matchan to sell his newspaper, implying that, unless he did so, they would withdraw their advertising. Since both Matchan and the businessmen agree that the town is not large enough to support a second newspaper, the withdrawal of the advertising would be tantamount to putting the *Times-Record* out of business.

Faced with the businessmen's demand that he sell his paper, Matchan asked for and received thirty days in which to think the matter over. Meanwhile the businessmen decided to look around for a man who, in their opinion, would be satisfactory to the community to conduct the paper.

Several days later editor Matchan brought the issue to the attention of the readers and, through a ballot published on his front page, asked them whether he should resign so that some one else may alter the paper's policy, or stay.

Matchan soon found himself deluged with letters and, within one week, when the ballots were counted, it was found that five to one approved his policies and wanted him to remain. Matchan then opened his edi-

(*Continued on last page*)

"The Corpse Came C.O.D." with George Brent and Joan Blondell

(*Columbia, May* 31, *time,* 87 *min.*)

A quick appraisal of this murder-mystery melodrama, with the accent on comedy, is that it is an ordinary "B" feature stretched to "A" feature length. Whatever business it will do will have to depend on the drawing power of the stars. Incidentally, Joan Blondell is photographed badly, and neither her acting nor the acting of the other players is worthy of praise. But the players are not to blame, for the direction is inept. Moreover, the story line is so confusing that one loses interest in the outcome. Nor can much be said for the comedy, which, for the most part, falls flat. Another bad feature, one that encourages disrespect for lawful authority, is that a detective is revealed as the criminal. The best that can be said for the picture is that it moves along at a fast pace and may get by with undiscriminating audiences; others will probably be bored stiff:—

George Brent, a star reporter, becomes involved in a studio murder case when Adele Jergens, a movie star, summons him to her home after receiving a packing case that contained, in addition to bolts of dress material, the body of her studio's costume designer, with whom she had quarreled. While telephoning detective Jim Bannon, Brent notices Adele hiding away a bolt of material. Brent visits the studio to investigate and encounters Joan Blondell, a rival reporter, who offers to join forces with him. But Brent, not trusting her, declines. In his search for clues Brent comes across several studio people acting suspiciously and shortly thereafter William Forrest, publicity head, is murdered. Meanwhile Joan, carrying on an investigation of her own, discovers that Adele had been married, a fact she was trying to conceal. Brent, in the meantime, finds the bolt of cloth Adele had hidden and discovers in it a cache of diamonds. He hides the gems in a jar of shaving cream, but Joan, peeved at his refusal to cooperate with her, informs Bannon. By the time Bannon arrives at Brent's apartment the gems are stolen by Adele's butler. Bannon hurries to Adele's home, shoots the butler, and pockets the jewels just as Joan and Brent arrive. Adele reveals that Bannon was her ex-husband, and that he had murdered the others, who were his confederates in a "hot" jewel ring. In the fracas that follows, Bannon is shot to death. The gems are turned over to the police, and Joan and Brent decide to pool their talents.

George Bricker wrote the screen play, based on a novel by Jimmy Starr. Samuel Bischoff produced it, and Henry Levin directed it. The cast includes Leslie Brooks, Grant Mitchell and others.

Adult entertainment.

"A Lady Surrenders" with Margaret Lockwood, Patricia Roc and Stewart Granger

(*Univ.-Int'l., no release date set; time,* 108 *min.*)

Produced in Britain several years ago under the title, "Love Story," this romantic drama is fairly appealing, but it may prove tiresome to many patrons because the story is slow-moving and long drawn out. It revolves around the romance between a young woman who faces death from a heart ailment, and a young man who is doomed to blindness. The fact that each withholds from the other the truth about their impending fates leads to misunderstandings, separation, and eventual reconciliation. On the whole, the story is unbelievable, but it has been made fairly believable by good direction and acting. The picture should fare best in theatres catering to discriminating patrons, particularly those who like classical music, of which there is a considerable amount:—

Learning that she faced certain death because of a weak heart, Margaret Lockwood, a concert pianist, decides to enjoy life while she can. She goes to a resort in Cornwall, where she meets and falls in love with Stewart Granger, a mining engineer, who, because of a war injury, was slowly going blind. Without revealing to one another their ailments, they make a pact not to intrude in each other's lives. Patricia Roc, an old friend of Granger's and deeply in love with him, resents his infatuatoin for Margaret, but agrees not to reveal his secret. When Tom Walls, a mutual friend, offers Granger an opportunity to help the war effort by re-opening a valuable lead mine, Granger, because of his ailment, is compelled to decline, but he refuses in a way that makes it appear as if he were a coward, a misconception that Patricia does her best to further in order to break up the love between Margaret and Granger. A mining accident in which Granger effects the rescue of the miners dispels any question about his bravery. Margaret learns of his impending blindness and of the fact that Patricia had persuaded him not to undergo a delicate operation, one that might either save his sight or cost his life. She makes a secret pact with Patricia to induce Granger to take the chance, promising that she would remove herself from their lives if the operation is successful. Grainger regains his sight, and Margaret, keeping her word, leaves him. With Margaret gone, Patricia and Granger soon become engaged. In due time, however, Patricia realizes that he yearned for Margaret. She reveals to him her secret pact with Margaret and sees to it that they are brought together. Granger, by this time aware of Margaret's illness, decides to marry her regardless of her impending death.

Leslie Arliss and Doreen Montgomery wrote the screen play from a story by J. W. Drawbell. Harold Huth produced it, and Mr. Arliss directed it. It is a Prestige Pictures release.

Adult entertainment.

"Sport of Kings" with Harry Davenport and Paul Campbell

(*Columbia, June* 26; *time,* 68 *min.*)

This should prove to be a satisfactory program feature for small-town and neighborhood houses, although it lacks names of importance to attract patrons. It is a horse-racing picture and, though the story is neither deep nor particularly original, it mixes human interest, thrills and some comedy in an appealing way. Every one in the cast arouses sympathy because of the fine characters they display. As in most pictures of this type, the excitement occurs towards the finish, when the big race takes place. There is some romantic interest, but it is dragged in by the ear:—

Arriving in Kentucky to claim the farm left them by their father, Paul Campbell and his 12-year-old brother, encounter hostile neighbors, and even meet with unfriendliness from Clinton Rosemond, an aged Negro servant, who had been employed on the estate for many years. Campbell learns from Gloria Henry, a female veterinarian, that the animosity stemmed from a wager Harry Davenport, the estate's former owner, had made with their father on a horse race;

Davenport had lost the bet, giving Campbell's father possession of the farm. To win the friendship of the townsfolk and help the penniless but proud Davenport, Campbell arranges with the local banker to pay the old man from a supposed trust fund left by his father, provided the aged sportsman returned to live on the farm. Davenport gratefully accepts Campbell's hospitality and uses his time to train "Royal," his colt, for the forthcoming American Stakes. Davenport's expenditures reach a point where Campbell finds it necessary to warn him to economize, but the old sportsman, with charcteristic enthusiasm, asks Campbell to liquidate the "trust fund" so that he could wager the entire sum on "Royal" in the forthcoming race. Under the circumstances, the banker is compelled to tell Davenport the truth. Disheartened, the old man leaves the farm with a promise that he will repay every cent given to him. Shortly thereafter the negro servant inadvertently reveals to Campbell that his father had actually defrauded Davenport. Campbell, seeking to rectify his father's misdeed, enters "Royal" in the race and bets every cent he owned in Davenport's name. Davenport makes an appearance at the track in time to see his colt win. His estate and fortune regained, Davenport furthers a romance that had started between Campbell and Gloria, and invites them to make the estate their home.

Edward Huebsch wrote the screen play from a story by Gordon Grand, William Bloom produced it, and Robert Gordon directed it. The cast includes Harry Cheshire and others. Morally suitable for all.

"News Hounds" with Leo Gorcey and the "Bowery Boys"

(*Monogram, no release date set; time,* 68 *min.*)

A better-than-average "Bowery Boys" comedy-melodrama. The action follows a familiar formula, but this time it is more interesting because of better story values and good direction. Dealing with Leo Gorcey's efforts to graduate from a newspaper copy boy to a reporter, the farcical situations are well conceived and there are several spots that provoke hearty laughter; as a matter of fact, there is hardly a dull moment. Gorcey makes the most of his characterization, and in this case his misuse of the English language fits the comedy situations well. Huntz Hall, as Gorcey's blundering photographer, is responsible for a good share of the laughs:—

Gorcey, an ambitious copy boy, aspires to become a star reporter like Bill Kennedy, who was searching for evidence to expose a sports-fixing racket. One day Gorcey gets wind of a sports "fix" when Gabriel Dell, an acquaintance, reveals that he was working for Anthony Caruso, a notorious gambler, and that he expected to hit it rich on a forthcoming prizefight. Posing as a henchman of Ralph Dunn, another notorious gambler, Gorcey, accompanied by Hall, an amateur photographer, visits Caruso and invites him to join Dunn in another "fix." Caruso checks with Dunn and discovers that the boys were impostors. A brawl develops, during which Gorcey discovers that John Hamilton, a prominent and respected citizen, was secret head of the sports-fixing racket. Hall succeeds in photographing Hamilton with the gamblers, but in the scuffle loses his camera. Gorcey escapes from the gangsters and writes the story. Meanwhile Dell, mistreated by Caruso for being friendly with Gorcey, decides to get even: He puts Kennedy's name to the story written by Gorcey and, substituting it for the columnist's copy, tricks the paper into publishing it. As a result, Hamilton starts a $4,000,000 libel suit against the paper, which finds itself without facts to prove the story. Gorcey is discharged and the trial gets under way. Just as the publisher gives up hope, Gorcey and his pals discover the camera and produce the incriminating photos, thus winning the case for the publisher and bringing about the arrest of the gamblers.

Edmond Seward and Tim Ryan wrote the original screen play, Jan Grippo produced it, and William Beaudine directed it. The cast includes Bobby Jordan, Billy Benedict, David and Bernard Gorcey, Tim Ryan and others. Unobjectionable morally.

"Brute Force" with Burt Lancaster, Hume Cronyn and Charles Bickford

(*Univ.-Int'l., no release date set; time,* 98 *min.*)

As a prison melodrama, "Brute Force" is one of the most powerful, virile pictures of its kind, but as entertainment it is certainly not a picture for the squeamish, for the action is as violent and vicious as anything yet depicted on the screen. Some of the situations are so brutal that chicken-hearted patrons will turn their faces from the screen. It is definitely unsuitable for children and its suitability for theatres catering to family patronage is questionable.

Briefly, the story revolves around a sadistic, ambitious head prison guard, who uses his authority to foment trouble among the prisoners in order to discredit the sniveling warden, whose job he covets, and around a small group of disgruntled convicts, who plot a sensational jailbreak. How the head guard discovers the plot and uses it to his advantage to force the resignation of the warden and to massacre the escaping convicts is told in a fashion that is gripping but extremely unpleasant. The closing scenes, where the jailbreak takes place, reach a carnage, in which all the escaping prisoners and the head guard, as well as several blameless convicts and guards, meet violent deaths. Another savage sequence is where the plotting convicts, out to even matters with a "stool pigeon," use blow torches to force the helpless man into the jaws of a giant machine shop press. While one despises the head guard for his arrogance and brutality, one cannot feel sympathy for the convicts, for their actions, too, are vicious.

All the action takes place within the prison except for brief flashbacks dealing with the personal lives of the convicts, in which it is shown that each landed in jail because of his love for a woman. Yvonne De Carlo, Ann Blythe, Ella Raines, and Anita Colby make brief appearances in these flashbacks. The direction is masterful and the performances superior. Hume Cronyn, as the hateful head guard, is excellent, and Burt Lancaster, as the sullen convict leader, gives a fine account of himself. Charles Bickford, as editor of the prison paper, who joins the escape plot when a promised parole is denied him; Sam Levene, as his assistant, who is beaten mercilessly by Cronyn; Art Smith, as the prison doctor, who drinks to excess to ease his disgust over the treatment accorded the prisoners; and Roman Bohnen, as the spineless warden, turn in top supporting performances. Others in the cast include Howard Duff, John Hoyt, Richard Gaines, Jeff Corey and Jack Overman.

Richard Brooks wrote the screen play from a story by Robert Patterson, Mark Hellinger produced it, and Jules Dassin directed it.

torial columns to those who wanted to express their opinions. Needless to say, many of the townspeople, irate at the audacity of the businessmen for seeking to deprive their city of a free press, castigated them in no uncertain terms and assured editor Matchan of their support, even if they did not see eye-to-eye on some of his editorials.

Today editor Matchan refuses to compromise any of his principles, as editor Shipler informs the readers of *The Churchman,* but he has not yet made up his mind as to whether he will retain ownership of the paper or sell out. In the meantime, trade magazines are offering the *Times-Record* for sale.

It is well for my friend Dr. Shipler to lament the fate of a brilliant editor, who must either sell his paper or go broke, for undoubtedly the *Times-Record* will go under if editor Matchan should decide to continue publishing the paper under the old policy. Although Matchan has the support of the public, he will have to give up the *Times-Record,* for, were he to ask his readers to pay three or four times the present subscription rate to enable him to carry on without the income from advertising, it is doubtful whether many subscribers would respond to the appeal.

And now we come to the point: From time to time subscribers of HARRISON'S REPORTS, from different branches of the industry, have asked me why I don't introduce this or that added feature to increase its usefulness to the exhibitor subscribers. Were I to carry out all the suggestions it would be necessary for me either to charge three and even four times the subscription rate, or resort to the acceptance of advertising. To increase the subscription rate three or four times is out of the question—not many subscribers would be either able or willing to pay the increased rate, and out of the question would be also to accept film advertising, for that would curtail my present independence.

By this statement I do not mean to imply that a trade paper that accepts advertising has no useful purpose. Such papers can serve their subscribers in many useful ways, and a subscriber would be expecting too much if he were to expect help in every way. Because of its size, there are matters that cannot be handled by HARRISON'S REPORTS as efficiently as can be handled by advertising-accepting trade papers; on the other hand, there are matters that only HARRISON'S REPORTS can handle as frankly and as efficiently.

THE JURISDICTIONAL STRIKE IS STILL HURTING

While on a recent visit to New York City, Mr. Seymour Nebenzal, independent exhibitor releasing through United Artists, stated at a trade press conference that the jurisdictional strike is no longer interfering with production, and that the only evidence of its existence is the occasional parade of a few pickets outside the entrance of the different studios.

That the Hollywood strike no longer interferes with production is true—the unwillingness of the producers to take sides in the strike, and the severity of the sentences given those of the strikers who were arrested for disturbing the peace brought about the stalemate Mr. Nebenzal mentions. But just the same the strike is interfering with production in that the studios are deprived of carpenters who understand studio work. As I stated in these columns before, it takes the unskilled carpenters two weeks to do the work that took the skilled carpenters one week to do. Thus the cost of production is running higher. In addition, the studio workers who did not go on strike but were in sympathy with the strikers have slowed down on the job. This, too, has added to the production costs.

One other way by which the strike is interfering with production is the recent announcement by the Bank of America that it will no longer finance production until such time as the studio unions ceased fighting among themselves.

There is still another way by which the strike has interfered with production: having sent the cost of production sky-high, it compelled the producers to retrench. Many actors as well as hundreds of technicians have been laid off as a result of the economy move. Consequently, fewer pictures are being produced today than in previous years.

And perhaps the end is not yet in sight. Just as Steve Broidy, president of Allied Artists and Monogram, shut down his studio, sending word to the union people that he will not reopen until such time as they compose their differences, there may be other studio heads who will take the same steps. In the meantime, the condition of those who are out of work is not enviable.

Perhaps this strike will eventually have a sobering effect on the Hollywood unions, the members of which are paid higher wages than are paid by any other industry.

AGAIN ABOUT ASCAP

PACIFIC COAST CONFERENCE OF INDEPENDENT THEATRE OWNERS
1914 South Vermont Avenue
Los Angeles 7, California

June 10, 1947

MR. PETE HARRISON
New York, N. Y.

Dear Pete:

We have been following your editorials on "ASCAP" and particularly appreciate the reference you made in your May 24 issue to the Pacific Coast Conference of Independent Theatre Owners' action on the matter at our recent Annual Convention in Los Angeles. You will be interested to know that since our Convention, our PCCITO units have been working diligently to fulfill the action taken on the part of the trustees. A constructive method of procedure is being developed, forming a strong foundation from which to spearhead the action to be taken. As soon as the preliminary work has been completed, an invitation will be extended to all exhibitors of the United States to participate in what will be a precedent establishing case. Obviously, any action taken should be on a national basis because the result to be desired will benefit all theatres in the United States.

We will be very happy to keep you advised, and know that your expression of cooperation will do much toward uniting the exhibitors of the United States in a unified program designed to eliminate what has been termed an unjust and unfair fee imposed upon theatres.

With kindest regards,

Sincerely,
PACIFIC COAST CONFERENCE OF
INDEPENDENT THEATRE OWNERS
(signed) R. H. Poole
Executive Secretary

Entered as second-class matter January 4, 1921, at the post office at New York, New York, under the act of March 3, 1879.

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Its Editorial Policy: No Problem Too Big for Its Editorial Columns, if It is to Benefit the Exhibitor.

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P. S. HARRISON, Editor

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXIX SATURDAY, JUNE 28, 1947 No. 26

CURBING THEATRE CHECKERS BY LEGISLATION

Mr. Guthrie F. Crowe, president of the Kentucky Association of Theatre Owners, revealed two weeks ago that his organization has drafted a bill designed to control theatre checkers; it will be introduced in the Kentucky General Assembly in January, 1948, when it convenes.

The measure calls for the creation of a Motion Picture Theatre Audit Board, to consist of the Lieutenant Governor, who will act as chairman, of the Attorney General, and of three other members, who will be appointed by the Governor from a list approved by the theatre association.

The Board will adopt eligibility standards to be applied to those who exercise the office of theatre checkers in cases where contracts call for a percentage of the gross as film rental.

The bill will call for penalties to be exacted from the exhibitor in the event he allowed his theatre to be checked by other than qualified checkers licensed by the Board, and the exhibitor will be required to furnish authorized checkers with all information pertaining to the percentage pictures to be checked.

Commenting on this proposed legislation under the heading, "WHAT NEXT?", the June 14 issue of *Motion Picture Herald* said partly: "Some Kentucky exhibitors would rather see politicians check their theatres. . . . "

It seems as if the *Herald's* staff writer's comment was based, not on the merits of the bill, but on his belief that it is wrong to allow a board created by law to supervise theatre checkers. Consequently, the *Herald's* criticism does not seem to this writer to be constructive. Theatre checking has been a subject of controversy between exhibitors and distributors for a long, long time, and it merits dispassionate discussion. HARRISON'S REPORTS does not say that the exhibitor complaints against checkers are all justified, but there have been many cases where they have been, and still are, justified.

The main exhibitor complaint is the fact that the distributors often engage local persons to do the checking, and afterwards such checkers in many cases "blabbered" around town about how much the exhibitor took in on particular pictures. And some exhibitors will tell you that, as a result of such thoughtless talk, certain persons were prompted to start up a competing theatre in their towns. Another point of complaint, and a bitter one, has been the fact that some of the checkers were rude and uncouth, and that their manner humiliated the exhibitor by making him appear dishonest. Moreover, many patrons could not understand why such uncouth persons were permitted to hang around the theatre box-office.

On the other hand, the distributors state that they own the pictures and, as owners of it, have the right to engage any person they desire to check the box-office receipts to see to it that they get their just share. And to counteract the exhibitor complaints they point out to the cases they have brought to court to compel some exhibitors to produce their books by which it was proved that some moneys had been withheld from the distributor's share.

HARRISON'S REPORTS says that there have been abuses on both sides, and that each side has a definite justification for its complaint.

Sometime ago Allied States Association submitted a constructive checking plan whereby a distributor would be guaranteed a correct statement of his share, but the distributors would not even listen to it.

The controversy regarding checkers will, in the opinion of this paper, continue to exist for some time, because the problem is difficult of solution, but it is not fair for a trade paper to dismiss the subject by accusing the exhibitors of wanting politicians to do the checking; it should offer, or at least attempt to offer, constructive suggestions to the end that the bitter feeling created by the abuses in checking, whichever side commits them, may be eliminated. If it cannot offer a constructive solution, it should at least refrain from treating the matter flippantly.

A CONSTRUCTIVE PLAN FOR MORE HARMONIOUS INTRA-INDUSTRY RELATIONS

Speaking at the testimonial dinner tendered in his honor on June 26 by the Allied Theatre Owners of New Jersey, at their Annual Convention in Atlantic City, Jack Kirsch, National Allied's dynamic president, set forth some sound suggestions whereby the interests of both distributors and exhibitors may best be protected, and differences composed, thus making for more harmonious intra-industry relations. This, in part, is what Mr. Kirsch had to say:

"One of the greatest needs of our business, as I see it, is for a better understanding and a greater degree of cooperation between the exhibitors and the distributors. The misunderstanding and mistrust that prevail today are largely due to the lack of permanent points of contact between them. I have heard certain sales executives say—and I have seen letters written by them to the same effect—that they will be glad to consider any complaint which any customer, acting individually and in his own behalf, may submit but that they will not deal with any third party acting in behalf of the exhibitor. The effect, and the intended effect, of such a statement is to preclude the presentation of such complaints by representatives of the exhibitors and specifically by the officers and agents of exhibitor organizations.

"Now I would like to say for the benefit of the distributor representatives gathered here tonight, all of whom I number among my friends, that this is a very unfair attitude to take. The individual exhibitor is in a poor position to present his case mainly because he is not equipped with the necessary information. He does not know about the prevailing prices, terms and conditions in comparable situations and consequently may err by asking for too much or too little. He is in no position to say to the distributor, 'What you have charged me, or what you propose to charge me, is out of line with your policy with respect to other exhibitors.' He has no information to match that held by the distributor and he cannot hope to win the argument and rarely does.

"For a variety of reasons I have been indulged as an exception to the rule against dealing with representatives and I speak on this subject with a wealth of experience. As you know, I am head of a rather large buying organization, representing a considerable number of theatres in Chicago. Also I am president of Allied Theatres of Illinois. In both capaci-

(*Continued on last page*)

"Black Gold" with Anthony Quinn and Katherine DeMille

(Allied Artists, no rel. date set; time, 91½ min.)

With the production of this picture, the second in its releasing schedule, Allied Artists becomes of age, taking rank with the top-line companies, for "Black Gold" has everything a film company could wish a big picture to have. The story is charged with human interest, and some of the situations will bring a lump to the throats of the picture-goers, no matter how hard they may attempt to suppress their emotions. Throughout the action the kindness of the hero, an Indian, stands out. His death scene is the most moving. The scenes that show the training of the colt, "Black Gold," are highly interesting, and the horse race at the finish is exciting. There are comedy situations, too, the kind that put one in a happy frame of mind. The picture has been photographed by the Cinecolor process and rarely has better color quality been seen on the screen, for the color is subdued—it is never gaudy. Most of the scenes are a treat to the eye, and some of the long shots are artistic and beautiful. As to the acting, both Anthony Quinn and Katherine DeMille rise to the occasion. Ducky Louie, the Chinese boy, does good work as the adopted son of the hero, and Raymond Hatton, that old "war horse," is fine as the horse trainer:—

While riding below the U. S.—Mexico border, Quinn, an Indian, comes upon Ducky unconscious. He revives the boy and learns that outlaws had killed his Chinese father, whom they were smuggling into the States. Quinn takes the boy home to his wife, Katherine, who agrees to adopt him. Ducky, grateful, becomes a good son to them. Quinn is induced by Moroni Olsen to enter his race horse, "Black Hope," in a "claiming" race, which the horse wins. But Quinn, unfamiliar with race-track technicalities, is dazed when Olsen claims it for $500. While in this condition he meets Hatton, once a famous trainer. That night Quinn sneaks into Olsen's stables, leaves the $500, and takes the horse away. Needing $2000 to breed his mare with a famous Kentucky stallion, Quinn leases his ranch for oil exploration. Oil is struck and Quinn becomes a millionaire overnight. The mare gives birth to a colt and Quinn names him "Black Gold," the nickname of oil. Hatton trains the colt and eventually enters it in the Kentucky Derby. But Quinn does not live to see the race; he dies of an old injury. Katherine, Ducky, and Hatton determine to win the race. Ducky is trained to be the jockey. Olsen attempts to trick Ducky into losing the race, but the plucky lad wins it. Over the microphone, Katherine thanks all those who were present at the race and the one who was absent.

Jeffrey Bernerd, as producer, did a fine job, and Phil Karlson's directorial work is expert. Agnes Christine Johnson wrote a fine screen play from the original story by Caryl Coleman. Some others in the cast are Elyse Knox, Thurston Hall and Charles Trowbridge.

Good for the entire family.

"Crossfire" with Robert Young, Robert Mitchum and Robert Ryan

(RKO, no release date set; time, 85 min.)

Powerful and provocative! Based on Richard Brooks', "The Brick Foxhole," it deals with anti-Semitism and is the strongest denunciation of bigotry and race prejudice that has yet been screened. RKO deserves great credit, not only for having had the courage to make Mr. Brooks' novel into a picture, but also for pulling no punches in its presentation; the dialogue is frank and the action realistic, leaving no doubt in the picture-goer's mind as to what the players mean to convey. And what makes it even more powerful is that its message is put over without preachment. While anti-Semitism is the underlying theme, the story is a murder-mystery melodrama, revolving around the brutal killing of a Jewish veteran by a soldier, whose uncontrolled prejudice and bigotry, born of ignorance, was his only motive for the crime. He commits also another murder, that of a frightened buddy, to prevent him from disclosing the facts surrounding the first killing. Involved in the plot is a confused, innocent soldier, a victim of circumstances, who becomes the chief suspect. A detective assigned to the case reconstructs the events through testimony from different witnesses, during which excellent use is made of the flashback technique, and though the killer's identity soon becomes obvious to the sleuth, proof of his misdeed is lacking. How the detective traps the bigot and kills him as he tries to escape holds the spectator in pretty tense suspense.

The direction and the acting are excellent. Robert Young, as the detective, is extremely good. The manner in which he recounts how his own family, Irish-Catholics, had been victimized by ignorant prejudices, thereby inducing a young soldier to help trap the criminal, is one of the film's numerous highlights. Robert Mitchum, as a cynical soldier who believed in the innocence of his suspected buddy and helps Young trap the killer, is good. Robert Ryan, as the bigot, does very well in a difficult assignment. Gloria Grahame, Paul Kelly, Sam Levene, Jacqueline White, and Steve Brodie are among the others who contribute fine supporting performances. The picture's box-office chances are difficult to predict, for there is no precedent by which it may be judged, but since it will undoubtedly receive considerable newspaper comment it may prove to be a surprising grosser.

John Paxton wrote the screen play, Adrian Scott produced it, and Edward Dymytryk directed it. Adult fare.

"The Hucksters" with Clark Gable, Deborah Kerr, Sydney Greenstreet and Adolphe Menjou

(MGM, no release date set; time 115 min.)

The popularity of Frederic Wakeman's best-selling novel, coupled with the marquee value of the cast and the fact that the picture itself is an excellent entertainment, should make this satirical comedy-drama one of the top grossers of the year. Dealing with the advertising agency business, it is fast-moving and exciting, has human appeal, comedy, and pathos, and one's interest never lags throughout its almost two-hours running time. A considerable part of the humor stems from the manner in which radio advertising is debunked, and from the actions of a tyrannical sponsor, a soap manufacturer, whose unpredictable whims keep his underlings and the agency men in a constant state of perturbation. As a self-assured, fast-talking advertising man, Clark Gable is cast in a tailor-made part, one that his fans will certainly enjoy. One sympathizes with his revulsion over the sponsor's sadistic tactics and, at the finish, where he castigates the sponsor and walks out on a lucrative job rather than sacrifice his self-respect, the spectator feels like cheering. His romance with Deborah Kerr, a widow with two children, is tender and pleasing. Miss Kerr is an attractive woman, and though her part does not make many demands her performance is workmanlike. Sydney Greenstreet, as the sponsor, Adolphe Menjou, as the highly nervous agency head, Ava Gardner, as a cabaret singer and Gable's former "flame," Keenan Wynn, as a "washed-up" comedian, and Edward Arnold, as an actor's agent, give outstanding portrayals. The story has its share of sophistication, but there is nothing in it that might prove offensive:—

Down to his last $50 after celebrating his return to civilian life, Gable, a veteran, decides to go back into the advertising game. He approaches Menjou for a top executive job. Menjou, aware of Gable's reputation as a super-salesman, decides that he might be the right man to handle Greenstreet, whose soap account kept the agency going. To prove his ability, Gable offers to secure a testimonial for Greenstreet's soap from Deborah, a society widow. He not only succeeds in getting the endorsement but also falls in love with her. The romance, however, hits a snag when Deborah mistakes his intentions after he arranges to spend an innocent weekend with her at a resort. Meanwhile Greenstreet takes a liking to Gable and orders him to go to Hollywood to line up a new radio show, promising him a lucrative contract if the show is a success. He spends days in Hollywood working up the show, completely ignoring Menjou's frantic wires that Greenstreet demanded speed. In the meantime Deborah, heart-

broken over Gable's absence, flies to the Coast and reconciles with him. He proposes marriage and heads for New York with a recording of the show, hoping to win a $35,000 contract so that he could support Deborah in her accustomed style. Greenstreet, though delighted with the show, makes it appear as if he was displeased before approving it and granting Gable the contract. The incident, however, brings Gable to the realization that working for Greenstreet required that he subjugate himself to the whims of a sadistic tyrant. He gives Greenstreet a dressing down, walks out on the job, and joins Deborah, who assures him that she would rather live in poverty than have him lose his self-respect.

Luther Davis wrote the screen play, Arthur Hornblow, Jr. produced it, and Jack Conway directed it. The cast includes Gloria Holden, Connie Gilchrist, Jimmy Conlin and many others. Unobjectionable morally.

BOX-OFFICE PERFORMANCES

The previous box-office performances were published in the February 1, 1947 issue.

Columbia

"Blondie's Big Moment": Fair
"The Lone Wolf in Mexico": Fair-Poor
"The Jolson Story": Excellent
"Blind Spot": Fair-Poor
"Cigarette Girl": Fair
"Dead Reckoning": Good
"Mr. District Attorney": Fair
"The Thirteenth Hour": Fair-Poor
"Millie's Daughter": Fair-Poor
"King of the Wild Horses": Fair-Poor
"Johnny O'Clock": Good-Fair
"Framed": Good-Fair
"The Guilt of Janet Ames": Fair
"Blondie's Holiday": Fair
"For the Love of Rusty": Fair-Poor
"Bulldog Drummond at Bay": Fair-Poor

Sixteen pictures have been checked with the following results: Excellent, 1; Good, 1; Good-Fair, 2; Fair, 5; Fair-Poor, 7.

Eagle-Lion

"It's a Joke Son": Fair-Poor
"Bedelia": Fair-Poor
"The Adventuress": Fair
"Lost Honeymoon": Fair

Four pictures have been checked with the following results: Fair, 2; Fair-poor, 2.

Metro-Goldwyn-Mayer

"Till the Clouds Roll By": Good
"Gallant Bess": Fair
"The Mighty McGurk": Fair
"Lady in the Lake": Good
"Love Laughs at Andy Hardy": Good-Fair
"My Brother Talks to Horses": Fair
"Boomtown" (reissue): Fair-Poor
"The Beginning or the End": Fair-Poor
"It Happened in Brooklyn": Good
"Little Mr. Jim": Fair
"The Sea of Grass": Good-Fair
"High Barbaree": Good-Fair
"Undercover Maisie": Fair
"The Great Waltz" (reissue): Fair
"The Yearling": Very Good-Good

Fifteen pictures have been checked with the following results: Very Good-Good, 1; Good, 3; Good-Fair, 3; Fair, 6; Fair-Poor, 2.

Paramount

"Cross My Heart": Fair
"The Perfect Marriage": Fair-Poor
"Ladies' Man": Fair-Poor
"California": Very Good
"Easy Come, Easy Go": Fair-Poor
"Suddenly It's Spring": Fair
"Seven Were Saved": Fair-Poor
"My Favorite Brunette": Good
"Fear in the Night": Fair
"The Imperfect Lady": Fair
"Blaze of Noon": Fair-Poor
"Big Town": Fair
"Calcutta": Good

Thirteen pictures have been checked with the following results: Very Good, 1; Good, 2; Fair, 5; Fair-Poor, 5.

RKO

"The Locket": Good
"San Quentin": Fair
"It's a Wonderful Life": Very Good
"The Best Years of Our Lives": Excellent-Very Good
"Sinbad the Sailor": Very Good-Good
"The Farmer's Daughter": Very Good
"Trail Street": Good
"Beat the Band": Fair-Poor
"The Devil Thumbs a Ride": Fair
"Code of the West": Fair
"Honeymoon": Good-Fair
"Born to Kill": Fair
"Tarzan and the Huntress": Fair
"A Likely Story": Fair
"Banjo": Fair-Poor

Fifteen pictures have been checked with the following results: Excellent-Very Good, 1; Very Good, 2; Very Good-Good, 1; Good, 2; Good-Fair, 1; Fair, 6; Fair-Poor, 2.

20th Century-Fox

"Wake Up and Dream": Fair-Poor
"13 Rue Madeleine": Good
"The Shocking Miss Pilgrim": Fair
"Stanley & Livingston" (reissue): Fair
"Les Miserables" (reissue): Fair
"Boomerang": Good
"The Brasher Doubloon": Fair-Poor
"Strange Journey": Fair-Poor
"Carnival in Costa Rica": Fair-Poor
"Alexander's Ragtime Band" (reissue): Fair
"Backlash": Fair
"The Late George Apley": Fair
"San Demetrio, London": Poor
"The Homestretch": Good

Fourteen pictures have been checked with the following results: Good, 3; Fair, 6; Fair-Poor, 4; Poor, 1.

Selznick Releasing Org.

"Duel in the Sun": Excellent-Very Good

United Artists

"Abie's Irish Rose": Fair-Poor
"The Red House": Good-Fair
"The Private Affairs of Bel Ami": Fair-Poor
"The Macomber Affair": Good
"Ramrod": Good
"New Orleans": Good-Fair
"Dishonored Lady": Good-Fair

Seven pictures have been checked with the following results: Good, 2; Good-Fair, 3; Fair-Poor, 2.

Universal International

"Swell Guy": Fair-Poor
"I'll Be Yours": Fair
"The Wicked Lady": Fair-Poor
"Song of Scheherezade": Good-Fair
"Smash-Up": Good
"Destry Rides Again" (reissue): Fair
"When the Daltons Rode" (reissue): Fair
"The Michigan Kid": Fair
"Buck Privates Come Home": Fair
"You Can't Cheat an Honest Man" (reissue): Poor
"I Stole a Million" (reissue): Fair
"Time Out of Mind": Fair-Poor
"Magnificent Obsession" (reissue): Fair
"100 Men and a Girl" (reissue): Fair

Fourteen pictures have been checked with the following results: Good, 1; Good-Fair, 1; Fair, 8; Fair-Poor, 3; Poor, 1.

(*Continued on last page*)

ties I have had occasion to take up with the sales managers in New York the situations of individual members. And in presenting their cases I have made use of the information that has come to me in both capacities. Perhaps the success that I have attained in this regard is due to the fact that my business carries me to New York at frequent intervals. I have maintained close contact with the company executives. We have learned to understand and, in notable instances, to like each other. In any event, it has been a satisfactory experience —satisfactory always to me, satisfactory in a majority of cases to my members, and there is every indication that it has been satisfactory to the sales executives.

"Now that is a practice which I would like to see spread throughout Allied and eventually all over the United States. (Incidentally, if Allied keeps on expanding as she did in 1946-47, these terms may soon be synonymous.) It is a method for curing pimples before they develop into festering sores. Perhaps it should be systematized within a large organization like Allied. For example, the regional vice-president or the head of the regional association should first seek an adjustment of member complaints by the regional branch manager or division manager. Failing that, the complaints could be forwarded to the president of National Allied for presentation to the company executives. And if the complaints relate to matters other than film rentals, and are within the province of some other Allied officer, then he should be the man to present them to the companies involved.

"The argument I make is in favor of a system for redressing exhibitor grievances; I am not looking for a permanent assignment for Jack Kirsch. The willingness of a company executive to deal with an officer or agent of an exhibitor organization ought not to depend on the latter's personality. The weakness in attempting to discriminate on that basis is that personal dislikes are too often fashioned on first impressions. If you will open your mind and try to become as well acquainted with all exhibitor leaders as some of you are with me, you will find that the great majority of them are entirely worthy of your confidence. After all, I may not always be president of Allied—there were eight before me and many will come after—and I should like to see the system firmly established so that it will reach far into the future, regardless of the personalities involved.

"I can tell that some of my distributor friends are pondering the amount of time and effort which such a system would involve. I will make no attempt to gloss that over; it will take time and effort and, above all, patience. But in the long run, I am confident it will be worth all that is put into it. It will pay dividends in generating understanding and building confidence. It will create good will and enable all branches to present a solid front to outside enemies. In the long run it may even save time. One company official has complained that he cannot carry on his business if he is compelled to spend all his time at the court house. Well, a proper system for easing the stresses and strains might very well reduce the number of visits which the United States Marshal makes to his office every year.

"You will recognize that all I am doing is to describe a policy to which I, as an individual, am committed and to propose in the most general terms a system for carrying it into effect. Assuming the policy catches on, there will be as many plans for carrying it into effect as there are planners. We cannot now retrace our steps and undo the harm that has been done. We can only hope to handle matters better in the future. In his speech at the Boston convention, Mr. Myers looked forward to the day when the courts have had their final say and the Government has dropped its surveillance and the industry is again on its own. That is the period to which I address myself. Will the same mistakes be repeated, will the Government again have to step in to set things to rights, or will we by that time be adult enough to conduct our affairs on a fair and reasonable basis and thus avoid the clutches of the law? . . . "

In the opinion of this paper, Jack Kirsch has come forth with a highly constructive idea, and the distributors would do well to consider it with sincerity and enthusiasm. As Kirsch points out, most exhibitors, in presenting their grievances to the distributors, are at a disadvantage because they lack the necessary information to state their cases properly. Consequently, whatever settlement is reached is seldom to the satisfaction of the exhibitor. But if an exhibitor is given the right to turn his grievance over to an exhibitor leader for presentation in his behalf, you may be sure that the settlement reached would generally be to the satisfaction of the complainant.

If adopted, Jack Kirsch's plan, by which individual complaints could be investigated and determined on an equitable basis, may very well be the beginning of better understanding between the exhibitors and the producer-distributors, for it will serve to remove many causes of friction that now exist.

PICTURES CLOAKED IN GLOOM!

Speaking to the press upon his arrival in Hollywood, Mr. Peter Ustinov, British producer-director-writer-actor, said that the whole world needs pictures that will make people laugh. He stated that the predominance of American pictures tend to violence, showing different ways of killing. "The hero has his foot in someone's face while the heroine has ten more steps to fall down. . . . Pictures are cloaked in gloom and the whole trend is toward decadence. The world is crying for comedy. . . . "

Though Mr. Ustinov is right in his statement that the people of the world want to laugh, fewer murder melodramas are produced in the United States today than were produced a year ago. No doubt the producers have been impressed with the constant outcry against murder melodramas and the like, and fewer of the top pictures are of the gloom-spreading variety.

There are times when a fine producer, an excellent director, and a competent cast are given a murder story to produce, and although the product they turn out is meritorious from an artistic point of view, imagine how much better it would be if the same talent had been given a human interest story, or a comedy, either of which would have been accepted by the public more readily.

A SENSIBLE SUGGESTION FROM A BRITISH PRODUCER

Herbert Wilcox, the well known British producer-director now visiting this country, has expressed the belief that, if only the top British pictures were sent to the United States, British pictures would gain in popularity and would profit, but if British pictures are sent to this country without discrimination their popularity in America would be retarded.

This is the same kind of suggestion that HARRISON'S REPORTS made to the American producers for many years—that they send abroad only the best American pictures. It was and still is a sound suggestion for the simple reason that, if only the best American pictures are sent abroad, their popularity there would, not only be continued, but enhanced, for up to within recently the run-of-the-mill was sent abroad.

British pictures would become popularized in this country much more quickly were the British producers to follow the suggestion put forward by Mr. Wilcox.

Box-Office Performances

(*Continued from page 3*)

Warner Bros.

"The Man I Love": Fair
"Humoresque": Good
"The Beast with 5 Fingers": Fair
"Nora Prentiss": Very Good-Good
"Pursued": Good
"That Way with Women": Fair
"Stallion Road": Good-Fair
"The Sea Hawk" (reissue): Good-Fair
"The Sea Wolf" (reissue): Good-Fair
"Love and Learn": Fair
"The Two Mrs. Carrolls": Good

Eleven pictures have been checked with the following results: Very Good-Good, 1; Good, 3; Good-Fair, 3; Fair, 4.

IN TWO SECTIONS—SECTION ONE

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXIX SATURDAY, JULY 5, 1947 No. 27

A COMMENDABLE RENTAL RELIEF PLAN

A highlight of the Allied Theatre Owners of New Jersey Convention, held in Atlantic City last week, was the announcement by Andy W. Smith, Jr., general sales manager of 20th Century-Fox, who recently replaced Tom Connors, resigned, that his company will introduce a new sales plan designed to aid the small exhibitor who needs help.

Following are the salient parts of Mr. Smith's announcement:

"We recognize the problem of the small exhibitor, operating a sub-subsequent run theatre in a large city or operating in a small town with low-grossing possibilities, in many instances with the help of his immediate family, selling and taking tickets—running his own machine, taking care of the necessary housekeeping in the theatre and doing whatever he can to earn his bread.

"We believe that these small exhibitors need help and we will give it to them.

"Also, there are in every territory a small number of theatres which are problem theatres. Many of these theatres operate at high expense and have low-grossing possibilities. We believe that these theatres also need help and we will give it to them, regardless of who owns them, whether they be owned by a circuit, large or small, or by an independent, large or small.

"We are certain that such exhibitors need an opportunity on our percentage pictures.

"In order to meet this problem and in preparation for other problems of the industry, we have established five sales areas in the United States and one in Canada.

"At the head of each sales area is a Sales Manager to whom we have already given full authority to execute contracts and to grant credits and adjustments.

"Starting immediately, the designated terms for each picture will be determined by these six Sales Managers in conjunction with Bill Gehring and myself, and only after a picture has by performance at the box-office demonstrated its true box-office value. So the consensus of eight men will decide a picture's basic terms. And each Sales Manager has full right and authority to change the designation for his area if the results show that they should be changed.

"This policy recognizes the need of our customers for fair designations and for a sales plan that meets the local requirement.

"Starting immediately, we propose to offer our best pictures to small exhibitors in small towns and to sub-subsequent runs in large cities and towns and to problem theatres on a scale deal that can go as low as 15% and not over 40%—with 50/50 over the 40% figure.

"We will ask such exhibitors to play a minimum number of our pictures each year on percentage—not less than 2 such pictures and not more than 5.

"We will offer all other pictures at a flat rental price.

"We will expect preferred playing time on these percentage pictures if they merit it.

"To work out our scale deal with these exhibitors, we will require a statement of expenses certified to by accredited accountants.

"At 15% our scale deal will be based on a break-even point.

"The scale will go up in steps of 2½% with a profit equal to the percentage paid. For instance, 17½% of our film rental as profit at 17½% of the gross and so on up to 35% at which point the theatre is to have 50% of our film rental as profit and so on up to the 40% figure:

50% at the 35% level
50% at the 37½% level
50% at the 40% level

"If a theatre goes over the 40% figure, we share dollar for dollar with the theatre.

"Obviously, a plan such as this requires a proving ground. We have selected the New Haven territory as such a test area and this plan will be offered in that territory starting Monday, June 30. Our office there is at 40 Whiting Street. Benny Simon is our Manager —Ed Callahan, our District Manager, will be there with him and so will Ray Moon, Sales Manager for the Northeastern Area—ready to execute and approve deals on the spot. Upon request, in the New Haven territory, we shall be very happy to change the contract terms under which sub-subsequent runs in the large cities and small exhibitors in the small towns, and problem theatres, with limited grossing possibilities, have bought one or more of our percentage pictures, to a scale basis and have not yet played the picture.

"We need your help in working out our plan.

"If our plan is successful for the exhibitor and for us in the New Haven territory, we will immediately offer it nation-wide.

"This plan does not include road shows such as "Forever Amber" and "Captain from Castile."

Andy Smith's plan for reduced rentals to small exhibitors is clear and concise; it practically guarantees a profit to such exhibitors on a sliding scale. Moreover,

(*Continued on last page*)

"Gunfighters" with Randolph Scott and Barbara Britton

(*Columbia, July; time,* 87 *min.*)

For those who revel in Westerns, "Gunfighters," which has been photographed by the Cinecolor process, ought to prove fairly satisfactory, for the action is pretty fast and exciting at least one-half of the time. As to the story, it is commonplace, for the motivation is the hero's desire to avenge the killing of his friend, for which crime he himself is accused. Tracking down a murderer is, of course, a worthy motivation, and it would have had a fine effect also in this instance, were it not for the fact that the hero himself is depicted as a vicious gunfighter, one who had wounded his own pal to prove that he was quicker on the draw. There is one murder after another—some of them cold-blooded. On the whole the story is lacking in human appeal. For the most part the color is too gaudy—the red predominates; but most people will not notice it:—

Regretting the incident after shooting his pal, Randolph Scott decides to lay his guns aside forever. He goes away to a far-off country to visit a rancher friend and arrives just as some outlaws kill the man. He takes the body to the ranch of Griff Barnett, a powerful rancher, who accuses him of the murder and orders deputy sheriff Grant Withers to arrest him. Withers, in Barnett's pay, attempts to hang Scott, but Charley Grapewin, the murdered man's employer, summoned by Dorothy Hart, Barnett's daughter, arrives in time to help Scott escape. Scott gives himself up to Sheriff Charles Kemper, who dismisses the charge for lack of evidence. Hired by Grapewin, Scott determines to track down the murderer. Aware that Bruce Cabot, her father's foreman, with whom she was in love, had committed the murder, Barbara Britton, Dorothy's twin sister, tries to divert suspicion from him by making a play for Scott, but Scott, already in love with Dorothy, quickly divines Barbara's motive. When rustlers raid Grapewin's cattle and wound a cowhand, Scott uncovers evidence that the raiders were Cabot's men. Withers, by this time worried over Scott's sleuthing, arranges for Forrest Tucker, a henchman, to kill Grapewin while he himself runs Scott out of town. Scott bests Withers in a battle and, forgetting his resolution, dons Grapewin's guns and sets out to avenge the murder of his friends. In a final showdown, he kills Cabot and Tucker, and exposes Barnett as the arch-criminal, who was trying to drive the small ranchers out of business. Barnett is placed under arrest by the sheriff as Scott and Dorothy head for California.

Alan LeMay wrote the screen play, based on Zane Grey's novel, "Twin Sombreros." Harry Joe Brown produced it, and George Waggner directed it. The cast includes Steven Geray, John Miles and others.

Unobjectionable morally.

"The Romance of Rosy Ridge" with Van Johnson, Thomas Mitchell and Janet Leigh

(*MGM, Aug.* 15; *time,* 105 *min.*)

An effective backwoods drama, revolving around the prejudice and bitterness that existed among Northerners and Southerners, neighbors in the Ozark farming region, during the reconstruction days following the Civil War. Tolerance is the theme, and it is especially timely in these days. The picture is a bit overlong and sags considerably in spots, but on the whole it is an expertly directed, well played story, and its mixture of suspicion and hate, pathos and romance, tolerance and intolerance, is presented in an honest, realistic way. In some respects the story is not clear. For instance, Charles Dingle, a respected Southerner, is exposed as the person responsible for fomenting hate by his barn-burning raids on the farms of both Northerners and Southerners, but his motivation is not explained. In still another instance the spectator is left in a quandary as to whether or not the young son of Thomas Mitchell, a Southern farmer obsessed with a deep hatred for all Northerners, had joined the Confederate or Union army. An outstanding sequence, filled with considerable suspense, is where Mitchell and his family rush through the fields gathering in a crop of cut hay to save it from damage by an approaching rainstorm. Van Johnson, as a backwoods teacher, a Northerner who endeavors to bring about better understanding between the opposing factions, gives a fine, sincere performance, as do the others in the cast. It is a good family entertainment, one that will probably fare best in small-town and neighborhood houses:—

Johnson, a vagabond ex-soldier and schoolteacher, stops at Mitchell's impoverished farm and is invited to dinner by Selena Royle, Mitchell's wife, after she mistakes him for her missing soldier son. Johnson offers to remain and help rebuild the farm, much to the delight of Janet Leigh and Dean Stockwell, Mitchell's daughter and young son. Mitchell accepts the offer, but remains dubious about the young man because of his unsuccessful efforts to learn on which side he fought. Johnson soon becomes one of the family. Meanwhile the barn-burning tactics of the mysterious night raiders intensify the hatred between the opposing factions. In an effort to have the people of the countryside patch up their differences, Johnson persuades Guy Kibbee, a leading merchant, to stage a party. The party breaks up in a row when the Southerners refuse to dance to a "Union tune" and, during the argument, Johnson reveals that he had fought on the Union side. Mitchell orders him off the farm. Johnson devotes himself to re-opening the community's long neglected school. Janet, in love with him, leaves home to join him. Mitchell starts after the pair with a rifle and comes upon them just as the barn-burning raiders come on the scene. Johnson challenges them and, in the ensuing gunfight, kills four and captures the fifth, Dingle's son, who confesses that his father had instigated the local strife. Back at the farm, Johnson discloses that he had fought side by side with Mitchell's son and that he had promised the dying boy that he would go to the farm to help rebuild it. It all ends with Janet in Johnson's arms, while the family looks on approvingly.

Lester Cole wrote the screen play from a story by MacKinlay Kantor. Jack Cummings produced it, and Roy Rowland directed it. The cast includes Marshall Thompson, Elizabeth Risdon and others.

"Heartaches" with Sheila Ryan and Edward Norris

(*PRC, June* 28; *time,* 71 *min.*)

Passable program fare. It is a murder-mystery melodrama, in spite of the fact that the title does not convey that impression. The story is somewhat far-fetched, but audiences that are not too discriminating about logical plots may find it diverting, particularly since the action takes place against a Hollywood studio background. As is usual in pictures of this type, suspicion is thrown on several characters, so as to hide the murderer's identity and keep the audience guessing, but to most patrons his identity will be quite obvious. The pace is rather leisurely, but in the clos-

ing scenes, where the murderer is tricked into confessing, considerable suspense is generated. Worked into the plot are several popular songs. The romantic interest is incidental:—

Kenneth Farrell, a movie crooner, becomes upset after receiving several letters threatening his life. He shows one of the letters to Sheila Ryan, his press agent, who hands it to her boy-friend, Edward Norris, a reporter. Norris dismisses the letter as a cheap publicity gag. On the following day, Norris hides out on a sound stage and discovers that Farrell could not really sing, and that the singing voice of Chill Wills, another actor, was the one dubbed into the film, a secret that was guarded closely by the studio. Later, when the company proceeds with a new scene, a gun loaded with real instead of prop bullets is fired at Farrell, barely missing him. The police, convinced that Farrell was in jeopardy, start an investigation. In the course of events Farrell quarrels with Mack Williams, a radio agent, and Frank Orth, his own agent, both of whom meet violent deaths, causing the police to suspect that Farrell himself was the murderer. Meanwhile Norris had started an investigation of his own and had come across evidence indicating that Wills, resenting the fact that Farrell had become famous because of his (Wills') voice, had committed the murders in the hope that they would be pinned on Farrell. Through a clever trick, Norris gains a confession from Wills. Angered, Wills tries to kill Norris, but the reporter is saved by the timely arrival of the police.

George Bricker wrote the screen play from an original story by Monty F. Collins and Julian I. Peyser. Marvin D. Stahl produced it, and Basil Wrangell directed it. Adult entertainment.

"The Crimson Key" with Kent Taylor

(*20th Century-Fox, July; time, 76 min.*)

A routine murder-mystery melodrama, suitable as the second half of a double feature program. It is another one of those stories that centers around the involvements of a private investigator, and for the most part it follows a conventional pattern. It is, however, overlong, and too much talk tends to slow down the action. Moreover, there are so many suspects and complicating circumstances that the plot remains muddled most of the time; one has to be a mastermind to figure it out. But those who are not too fussy about story details should find it fairly satisfactory, for it has a good share of mysterious doings and murders, and the performances are adequate:—

Shortly after Bernadene Hayes engages Kent Taylor, a private detective, to follow her husband, Dr. Doug Evans, the man is murdered in the studio of Ivan Triesault, an artist. Triesault's air-tight alibi absolves him. Investigating further, Taylor learns from the dead man's nurse that a locker key was missing from among his possessions. Bernadene informs him that she had the key, but by the time he reaches her apartment she, too, is murdered and the key stolen. Learning that Dennis Hoey, an architect, had been overheard threatening Evans, Taylor visits the man but gets no information. He then visits Doris Dowling, Hoey's wife, and learns that she had been a patient of the dead man. Pressing the investigation, Taylor soon finds himself assaulted by hoodlums in the employ of Milt Parsons, a psychiatrist, who demand that he give them the key. He escapes from them, and later, Parsons is found murdered in Hoey's home. Through Hoey, Taylor eventually learns that there was a tie-up between the dead doctor and Doris in connection with the death of her first husband, whose wealth she had inherited. Taylor brings Doris to his office and, through clever questioning, learns that her first husband's death was the result of murder. He then tricks her into admitting that she had killed Evans, because he had been blackmailing her; Bernadene, because she had the key to a locker containing the blackmail money; and Parsons, because he was trying to get in on the deal.

Irving Elman wrote the original screen play, Eugene Forde directed it, and Sol Wurtzel produced it. The cast includes Louise Currie, Victoria Horne and others. Adult entertainment.

"Cry Wolf" with Errol Flynn and Barbara Stanwyck

(*Warner Bros., Aug. 16; time, 83 min.*)

A fair melodrama, which at times is tense and exciting, but its theme of murder, suicide and hereditary insanity makes it a morbid and depressing entertainment. Revolving around a young widow who endeavors to solve the mystery surrounding the supposed death of her husband, the plot, though illogical and not always clear as to motivation, has some unusual twists, is quite suspenseful, and holds one's interest fairly well because of the puzzling events. The climax, however, is a letdown, for it is contrived and unreal. The action, which is rather slow-moving, takes place in a remote, cheerless mansion, which serves as an effective eerie background for the ominous doings. All in all, it should give satisfaction to those who don't mind tragic stories. The star names should, of course, help out at the box-office:—

Learning that her husband, Richard Basehart, had died, Barbara Stanwyck arrives at his family's home to claim his estate. She informs Errol Flynn, Basehart's uncle and a scientist, that she had married the young man secretly to aid him to gain control of his fortune, which he, Flynn, could otherwise control until Basehart reached the age of 30. Flynn permits Barbara to remain at the house until her claim can be investigated. She becomes friendly with Geraldine Brooks, Basehart's younger sister, whom Flynn kept a virtual prisoner on the estate. Queer screems in the night, coupled with Geraldine's claim that Basehart was not dead but was being held prisoner in Flynn's laboratory, lead Barbara to suspect that her husband actually was alive. Her suspicions increase when Geraldine falls to her death from a balcony rail. Flynn calls it suicide, but Barbara flatly accuses him of murder. His efforts to prove that Basehart was not alive are unvailing. Barbara continuing her search, rides to a remote part of the estate where she finds Basehart staying at a hunting lodge, guarded by a caretaker. She arranges with him to escape with her that night. When she returns to the estate, Flynn, to clear himself of suspicion, confesses that Basehart was alive and explains that Basehart, as well as Geraldine, were homicidal maniacs, a trait inherited from their insane father. Basehart had killed a man, and Flynn, to protect the family name, had used political pull to keep him in his care, confined to the estate for life. Barbara doubts his story until Basehart puts in an appearance and attacks them both. In the ensuing struggle, Basehart dies in a fall over a balcony rail. It ends with the indication of a romance between Barbara and Flynn.

Catherine Turney wrote the screen play from the novel by Marjorie Carleton. Henry Blanke produced it, and Peter Godfrey directed it. The cast includes Jerome Cowan, John Ridgely and others. Adult fare.

the plan is so broad and flexible that there can be no doubt that 20th Century-Fox means to make a sincere effort to assist exhibitors in what might be called "distressed" situations.

Thus far, exhibitor reaction to the plan is mixed. Some exhibitors think little of the plan because it offers aid only to those in "distressed" situations. These exhibitors point out that, though they cannot be classified in the categories defined in the plan, their need for relief from high rentals is just as acute because of decreased box-office receipts. Other exhibitors are frankly skeptical about a voluntary distributor plan that offers reduced rentals and, until the workability of the plan has been tested, they are withholding opinions. The majority, however, seem to feel that, though the plan is not a cure-all and leaves much to be desired, it is at least a step in the right direction, for it shows a willingness on the part of 20th Century-Fox to, not only recognize the problem of the small exhibitor, but to do something about it by selling film to him on a live-and-let-live basis.

Just how many theatres would be accorded relief under the plan is anybody's guess, but estimates range as high as 6000.

HARRISON'S REPORTS hopes that the New Haven test will prove to be a howling success so that the plan may be applied on a nationwide basis as soon as possible. And it hopes also that, if the plan is successful, the other distributors will see the wisdom of following a like course.

Andy Smith and his company are to be commended for a most constructive move, one that might truly prove to be the dawn of a new era in the motion picture industry.

DOES THE PUBLIC LOOK FOR NEW TYPE STORIES?

In a recent issue of the *Hollywood Reporter* it is reported that Leon Gutterman, executive producer of Screen Story Records, Inc., conducted a survey among producers, directors, writers, stars and studio officials and learned that, in their opinion, the public was demanding pictures based on more thoughtful ideas. According to Mr. Gutterman, the persons he interviewed feel that the public wants more serious dramas, the kind that express life as it is, and not as the makers of the pictures think it ought to be.

From time to time a person connected with some branch of the motion picture industry, in order to attract attention, will utter a generalization, the kind that few can challenge, for it is as a rule founded on truth, but is of little practical value. The statement made, when examined closely, consists of nothing but platitudes; it does not contain practical suggestions.

Leon Gutterman is not, as said, the first person identified with the production end of the picture business to make a statement to the effect that the public is surfeited with what it is being served and that the industry, to hold the public, must offer it something new. But does something new hold the public? Let us look into the facts:

I have been a motion picture critic for thirty years, and for ten years prior to that I was an exhibitor, but never have I heard, either directly or indirectly, about a patron going to an exhibitor and suggesting that the producers adopt a new style of stories, in the same way that a patron tells his tailor that he wants his new suit to be cut in accordance with the latest style As a matter of fact, pictures are the only commodity that does not follow style. If a picture is dramatic—that is, if it holds the spectator in tense suspense out of his desire to see that no harm befalls the characters who had won his sympathy; if the picture touches his heart-strings; if it makes him laugh and generally puts him in a happy frame of mind, he will like that picture, no matter what the subject is about. If it bores him, he will go out of the theatre finding fault with all pictures and with picture production in general.

Cycles are created, not by the demand of the public, but by the desire of every other producer to imitate the successful picture a given producer had produced. Unfortunately, the desire is seldom fulfilled, for the successful picture is usually founded on a story that was inspired, whereas the pictures that follow the one that set the style are just imitations.

The one who sets the style is, not the public, but the producer. If he makes a great picture, you may be sure that the public will flock to see it; but if he makes a poor picture, one that goes against the "grain" of the majority of the picture-goers, the best the producer can hope for is that they may be attracted to the theatre by means of a sensational exploitation campaign and advertising that exaggerates the picture's entertainment qualities. But they won't like it; and when they don't like it, they give vent to their displeasure by advising their friends to stay away from it.

ALLIED'S ANNUAL CONVENTION TO BE HELD IN MILWAUKEE

The Executive Committee of National Allied has announced that it has accepted the invitation of the Independent Theatre Owners of Wisconsin and Upper Michigan to hold its 1947 National Convention at the Pfister Hotel, Milwaukee, on November 10, 11, and 12.

William Ainsworth, the popular Fond du Lac exhibitor, who is president of Allied's Wisconsin affiliate and also treasurer of National Allied, will be in charge of the arrangements.

Exhibitors would do a wise thing to make their plans now for attending the convention, for it promises to be a record-breaking gathering, even bigger than the highly successful 1946 convention, in Boston, which was so ably staged by Independent Exhibitors, Inc., Allied's New England unit.

One reason why the forthcoming convention will undoubtedly shatter all attendance records is that, since the Boston convention, Allied has made great strides in the number of new units that have come under its banner. Five new units have been formally admitted to membership, including the West Virginia Managers' Association, Allied Independent Theatre Owners of Iowa & Nebraska, North Central Allied Independent Theatres, Allied Rocky Mountain Independent Theatres, and Allied Theatre Owners of the Gulf States. The addition of these five new units is indeed a tribute to the inspired leadership of Jack Kirsch, National Allied's president, and to the able guidance of Abram F. Myers, general counsel and chairman of the board.

HARRISON'S REPORTS predicts that it will be a memorable convention, one that no exhibitor can afford to miss.

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West of Dodge City—Columbia (58 min.) .... not reviewed
West to Glory—PRC (61 min.) ..... not reviewed
Wild Country—PRC (59 min.) ..... not reviewed
Winter Wonderland—Republic (71 min.) 86
Woman Destroyed, A—Universal (see "Smash-Up") .. 23
Woman on the Beach, The—RKO (71 min.) 78
Yankee Fakir—Republic (71 min.) 54
Years Between, The—Universal (88 min.) 43

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 *Broadway, New York* 19, *N. Y.*)
(Distribution through Monogram)

1 It Happened on Fifth Ave.—
Storm-Moore-DeFore ..... Apr. 19
2 Black Gold—Quinn-DeMille ..... Aug. 1

Columbia Features

(729 *Seventh Ave., New York* 19, *N. Y.*)

812 For the Love of Rusty—Ted Donaldson ..... May 1
820 Bulldog Drummond at Bay—Randell-Louise .. May 15
817 The Millerson Case—Warner Baxter ..... May 29
868 Prairie Riders—Chas. Starrett (54 m.) ..... May 29
The Corpse Came C.O.D.—Brent-Blondell .... May 31
815 Little Miss Broadway—Porter-Shelton ..... June 19
811 Sport of Kings—Campbell-Henry ..... June 26
853 Swing the Western Way—Musical Western
(66 m.) ..... June 26
Stranger from Ponca City—Starrett ..... July 3
Keeper of the Bees—Duane-Davenport ..... July 10
Pacific Adventure—Foreign cast ..... July
838 Gunfighters—Scott-Britton ..... July
Son of Rusty—Donaldson-Powers ..... Aug. 7
Riders of the Lone Star—Starrett ..... Aug. 14
Smoky River Serenade—Musical Western .... Aug. 21
837 Last of the Redmen—Hall-Ankers ..... August

Eagle-Lion Features

(165 *West 46th St., New York* 19, *N. Y.*)
(Distribution through PRC Exchanges)

102 It's a Joke Son—Delmar-Merkel ..... Jan. 25
101 Bedelia—Lockwood-Hunter ..... Feb. 1
103 The Adventuress—Deborah Kerr ..... Mar. 17
104 Lost Honeymoon—Tone-Richards-Conway ... Mar. 29
105 Repeat Performance—Hayward-Leslie ..... May 22

Metro-Goldwyn-Mayer Features

(1540 *Broadway, New York* 19, *N. Y.*)

718 It Happened in Brooklyn—Sinatra-Grayson .. Apr. 4
719 Little Mr. Jim—Jenkins-Craig ..... Apr. 11
720 The Sea of Grass—Hepburn-Tracy ..... Apr. 25
721 High Barbaree—Johnson-Allyson ..... May 2
717 The Yearling—Peck-Wyman ..... May 9
722 Undercover Maisie—Sothern-Nelson ..... May 16
724 Dark Delusion—Craig-Barrymore-Bremer .... June 6
725 Living in a Big Way—Kelly-MacDonald ..... June 20
726 Cynthia—Murphy-Astor-Taylor ..... July 4
728 The Hucksters—Gable-Kerr ..... July 11
727 Fiesta—Esther Williams ..... July 18
723 The Great Waltz—Reissue ..... July 25
729 Romance of Rosy Ridge—Johnson-Mitchell ... Aug. 15

Monogram Features

(630 *Ninth Ave., New York* 19, *N. Y.*)

671 Land of the Lawless—J. M. Brown (59 m.) .. Apr. 26
617 Queen of the Yukon—Reissue ..... May 3
616 Hard Boiled Mahoney—Bowery Boys ..... May 10
618 Sarge Goes to College—Stewart-Preisser ..... May 17
672 The Law Comes to Gunsight—J. M. Brown
(56 min.) ..... May 24
682 Song of the Wasteland—Jimmy Wakely ..... May 31
619 Wolf Call—Reissue ..... June 7
620 High Conquest—Lee-Roland ..... June 21
677 Code of the Saddle—J. M. Brown (53 m.) .... June 28
621 Kilroy Was Here—Cooper-McKay ..... July 5
622 News Hounds—Bowery Boys ..... July 12

Paramount Features

(1501 *Broadway, New York* 18, *N. Y.*)

4611 Blaze of Noon—Holden-Baxter ..... May 2
4622 Big Town—Reed-Brooks ..... May 25
4612 Calcutta—Ladd-Russell ..... May 30
4623 Danger Street—Withers-Lowery ..... June 20
4614 The Trouble with Women—Milland-Wright . June 27
4615 Perils of Pauline—Hutton-Lund ..... July 4
4616 Dear Ruth—Holden-Caulfield ..... July 18
4624 I Cover Big Town—Reed-Brooks ..... July 25
4617 Desert Fury—Scott-Hodiak-Lancaster ..... Aug. 15
4618 Variety Girl—All-star cast ..... Aug. 29
4613 Welcome Stranger—Crosby-Fitzgerald ..... Not set

PRC Pictures, Inc. Features

(625 *Madison Ave., New York* 22, *N. Y.*)

752 Border Feud—LaRue-St.John (55 m.) ..... May 10
716 Too Many Winners—Beaumont-Marshall .... May 24
717 Killer at Large—Lowery-Shaw ..... May 31
703 Stepchild—Joyce-Woods ..... June 7
708 Philo Vance Returns—Curtis-Austin ..... June 14
733 Corsican Brothers—(reissue) ..... June 21
704 Heartaches—Ryan-Norris ..... June 28
753 Pioneer Justice—LaRue-St. John (56 m.) .... June 28
711 Gas House Kids Go West—Gas House Kids .... July 12
754 Ghost Town Renegades—LaRue-St. John ..... July 26

(*Ed. Note: "International Lady," listed in the last index as a May 24 release, has been withdrawn.*)

Prestige Pictures Features

(1250 *Sixth Ave., New York* 20, *N. Y.*)
(Distribution through Universal-International)
(No national release dates)

Brief Encounter—Celia Johnson .....
I Know Where I'm Going—Wendy Hiller .....
This Happy Breed—Celia Johnson .....
Johnny Frenchman—Patricia Roc .....
A Lady Surrenders—Margaret Lockwood .....
The Captive Heart—Michael Redgrave .....
The Years Between—Michael Redgrave .....
The Overlanders—Australian cast .....
The Magic Bow—Calvert-Granger .....
Nicholas Nickelby—Sir Cedric Hardwicke .....

Republic Features

(1790 *Broadway, New York* 19, *N. Y.*)

612 Spoilers of the North—Kelley-Booth ..... Apr. 24
642 Bells of San Angelo—Roy Rogers (79 m.) .... May 15
665 Oregon Trail Scouts—Allan Lane (58 m.) .... May 15
609 That's My Gal—Roberts-Barry ..... May 15
614 Winter Wonderland—Roberts-Drake ..... May 17

613 That's My Man—Ameche-McLeod.....June 1
616 Web of Danger—Mara-Kennedy.....June 10
684 Saddle Pals—Gene Autry (72 m.).....June 15
615 Northwest Outpost—Eddy-Massey .....June 25
666 Rustlers of Devil's Canyon—Allan Lane.....July 1
619 The Trespasser—Evans-Douglas.....July 3
646 Springtime in the Sierras—Roy Rogers.....July 15
617 Blackmail—Marshall-Mara-Cortez.....July 24

RKO Features

(1270 *Sixth Ave., New York* 20, N. Y.)
(No national release dates)

Block 5

721 Honeymoon—Tone-Temple-Madison .....
722 Born to Kill—Trevor-Tierney.....
723 Tarzan and the Huntress—Weissmuller.....
724 A Likely Story—Hale-Williams.....
725 Banjo—Moffett-Reed .....

Block 6

726 They Won't Believe Me—Hayward-Young.....
727 Woman on the Beach—Ryan-Bennett.....
728 Desperate—Brodie-Long .....
729 Dick Tracy's Dilemma—Byrd-Christopher.....
730 Thunder Mountain—Holt-Martin.....

Block 7

Seven Keys to Baldpate—Terry-White.....
Bachelor and the Bobby Soxer—Temple-Grant.....
Under the Tonto Rim—Tim Holt.....
Riff Raff—O'Brien-Jeffreys.....
Crossfire—Ryan-Mitchum-Young .....

Specials

761 Notorious—Bergman-Grant .....
792 Fantasia—Reissue .....
791 Song of the South—Disney .....
781 It's a Wonderful Life—Stewart-Reed .....
751 Best Years of Our Life—March-Andrews-Wright-Loy .....
762 Sinbad the Sailor—Fairbanks, Jr.-O'Hara.....
The Long Night—Fonda-Bel Geddes-Price.....
Secret Life of Walter Mitty—Kaye-Haver.....
Fun and Fancy Free—Disney.....

Selznick Rel. Org. Features

(400 *Madison Ave., New York* 17, N. Y.)

Duel in the Sun—Peck-Jones-Cotten.....Apr. 17

Twentieth Century-Fox Features

(444 W. 56th *St., New York* 19, N. Y.)

710 Carnival in Costa Rica—Haymes-Vera-Ellen....Apr.
712 The Late George Apley—Colman-Cummins....Apr.
714 San Demetrio, London—British cast.....Apr.
713 The Homestretch—O'Hara-Wilde.....May
715 The Ghost and Mrs. Muir—Harrison-Tierney....May
716 Jewels of Brandenburg—Travis-Cheirel.....May
717 Moss Rose—Mature-Cummins.....June
718 Miracle on 34th Street—Gwenn-OHara.....June
719 Western Union—Reissue.....June
720 Bob, Son of Battle—Gwenn-McCallister.....July
721 Meet Me At Dawn—Wm. Eythe (English-made).July
722 The Crimson Key—Taylor-Dowling.....July

United Artists Features

(729 *Seventh Ave., New York* 19, N. Y.)

New Orleans—DeCordova-Patrick.....Apr. 18
Ramrod—McCrea-Lake-DeFore .....May 2
Adventures of Don Coyote—Martin-Rafferty.....May 9
Fun on a Weekend—Bracken-Lane.....May 15
Dishonored Lady—Lamarr-OKeefe.....May 16
Dangerous Venture—Wm. Boyd (59 m.).....May 23
Copacabana—Miranda-Marx .....May 30
Stork Bites Man—Jackie Cooper.....June 21
The Other Love—Stanwyck-Niven.....July 11
Hoppy's Holiday—Wm. Boyd (59 min.).....July 18
Lured—Ball-Sanders .....July 25

Universal-International Features

(1270 *Sixth Ave., New York* 20, N. Y.)

612 Buck Privates Come Home—Abbott & Costello..Apr.
2793 You Can't Cheat an Honest Man—(reissue)....Apr.
2794 I Stole a Million—(reissue).....Apr.
2795 Magnificent Obsession—(reissue).....May
2796 100 Men and a Girl—(reissue).....May
614 Time Out of Mind—Calvert-Hutton.....May
615 The Web—O'Brien-Raines.....June
617 Odd Man Out—Mason (British-made).....June
616 Ivy—Fontaine-Marshall-Knowles.....June
618 The Vigilantes Return—Hall-Lindsay.....July
Great Expectations—British cast.....July
2797 Frankenstein—(reissue) .....Not set
2798 Dracula—(reissue) .....Not set

Warner Bros. Features

(321 W. 44th *St., New York* 18, N. Y.)

617 Stallion Road—Reagan-Smith-Scott.....Apr. 12
618 The Sea Hawk—Flynn-Raines (reissue).....Apr. 26
619 The Sea Wolf—Robinson-Lupino (reissue)...Apr. 26
620 Love and Learn—Hutton-Carson-Vickers....May 3
621 The Two Mrs. Carrolls—Bogart-Stanwyck....May 24
622 Cheyenne—Morgan-Wyman .....June 14
623 The Unfaithful—Sheridan-Ayres-Scott.....July 5
624 Possessed—Crawford-Van Heflin-Massey.....July 26
625 Cry Wolf—Flynn-Stanwyck.....Aug. 16

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

8858 Screen Snapshots No. 8 (10 m.).....Apr. 10
8658 Community Sings No. 8 (10½ m.).....Apr. 17
8808 Goofy Golf—Sports (8 m.).....Apr. 24
8859 Screen Snapshots No. 9 (10 m.).....May 1
8704 Leave Us Chase It—Phantasy (6½ m.).....May 15
8958 Ray Anthony & Orch.—Thrills of Music (10½ m.).....May 22
8659 Community Sings No. 9 (10½ m.) .....May 22
8809 Grappling Groaners—Sports (9 m.).....May 29
8504 Mother Huba-Huba-Hubbard—Col. Rhapsody (6 m.).....May 29
8705 Tooth or Consequences—Phantasy (6½ m.).June 5
8860 Screen Snapshots No. 10 (9 m.).....June 12
8505 Up'n Atom—Rhapsody.....July 10
8660 Community Sings No. 10.....July 19

Columbia—Two Reels

8440 Two Jills and a Jack—A. Clyde.....Apr. 17
8406 Out West—3 Stooges (17½ m.).....Apr. 24
8425 Cupid Goes Nuts—Vera Vague (16 m.)....May 1
8426 Nervous Shakedown—Hugh Herbert (15½ m.) .....May 8
8160 The Vigilante—Serial (15 ep.).....May 22
8427 Training for Trouble—Schilling-Lane (15½ m.).....July 3
8407 Hold That Lion—Stooges (16½ m.).....July 17

Metro-Goldwyn-Mayer—One Reel

S-858 I Love My Wife, But—Pete Smith (9 m.)..Apr. 5
W-834 Hound Hunters—Cartoon (7 m.).....Apr. 12
W-835 The Cat Concerto—Cartoon (7 m.).....Apr. 26
S-859 Neighbor Pests—Pete Smith (9 m.).....May 3
T-813 Around the World in California—Traveltalk (9 m.).....May 17
W-836 Red Hot Rangers—Cartoon (8 m.).....May 31
W-837 Dr. Jekyll and Mr. Mouse—Cartoon (7 m.) .....June 14
T-814 On the Shores of Nova Scotia—Traveltalk (8 m.).....June 28
S-860 Pet Peeves—Pete Smith.....July 5

Metro-Goldwyn-Mayer—Two Reels

A-801 The Luckiest Guy in the World—Special (21 m.) .....Jan. 29
A-802 Give Us the Earth—Special (22 m.).....June 21

Paramount—One Reel

J6-4 Marine Miracles—Popular Science (11 m.)...Apr. 4
U6-1 Wilbur the Lion—Puppetoon (9 m.) .....Apr. 18
R6-8 Iced Lightning—Sportlight (10 m.).....Apr. 18
E6-1 Abusement Park—Popeye (7 m.).....Apr. 25
P6-2 Stupiditious Cat—Noveltoon (7 m.).....Apr. 25
L6-4 The Stunt Girl—Unusual Occup. (11 m.)...May 2
P6-3 Enchanted Square—Noveltoon (10 m.) ....May 9
D6-1 Loose in the Caboose—Little Lulu (8 m.)....May 23
K6-5 Brains Can Be Beautiful—Pacemaker (10 m.) .....May 30
Y6-5 In Love—Speaking of Animals (10 m.)....May 30
J6-5 Moon Rockets—Popular Science (10 m.)....June 6
R6-9 Making the Varsity—Sportlight (10 m.)....June 13
E6-2 I'll Be Ski-ing You—Popeye (8 m.).....June 13
P6-4 Madhattan Island—Noveltoon .....June 27
Y6-6 As Our Friends—Speaking of Animals.....June 27
L6-5 Arctic Artisan—Unusual Occupations.....July 4
U6-2 Tubby the Tuba—Puppetoon (10 m.).....July 11
D6-2 Cad and Caddy—Little Lulu.....July 18
R6-10 The Diamond Gal—Sportlight.....July 18
J6-6 20th Century Vikings—Popular Science (10m.) .....July 25
P6-5 Much Ado About Mutton—Noveltoon.....July 25
K6-6 Everybody Talks About it—Pacemaker.....Aug. 1
P6-6 The Wise Men—Noveltoon.....Aug. 8
P6-7 The Mild West—Noveltoon.....Aug. 22
E6-3 Popeye & the Pirate—Popeye.....Sept. 12
E6-4 Royal Four Flusher—Popeye.....Sept. 12
P6-8 Naughty But Nice—Noveltoon.....Oct. 10
D6-3 A Bout with a Trout—Little Lulu.....Oct. 10

Paramount—Two Reels

FF6-1 Sweet and Low—Musical Parade (19 m.)..Mar. 28
FF6-2 Champagne for Two—Musical Parade (20 m.) .....June 13
FF6-3 Smooth Sailing—Musical Parade.....Aug. 8
FF6-4 Paris in the Spring—Musical Parade.....Sept. 26

Republic—Two Reels

691 Jungle Girl—Serial (15 ep.) (reissue).....Dec. 16
692 Son of Zorro—Serial (13 ep.).....Jan. 18
693 Jesse James Rides Again—Serial (13 ep.)....Mar. 21
694 The Black Widow—Serial (13 ep.).....June 10

RKO—One Reel

74308 Wild Turkey—Sportscope (8 m.).....Apr. 4
74206 Flicker Flashbacks No. 6 (9 m.).....Apr. 11
74309 Racing Sleuth—Sportscope (8 m.).....May 2
74207 Flicker Flashbacks No. 7 (9 m.).....May 23
74310 A Summer's Tale—Sportscope (7 m.).....May 30
74101 Figaro and Frankie—Disney (7 m.) .....May 30
74102 Clown of the Jungle—Disney (6 m.).....June 20
74103 Donald's Dilemma—Disney (7 m.).....July 11
74104 Crazy with the Heat—Disney.....Aug. 1
74105 Bottle Beetle—Disney.....Aug. 22

RKO—Two Reels

73106 Forgotten Island—This is Amer. (18 m.)..Apr. 4
73403 Social Terrors—Ed. Kennedy (18 m.)....Apr. 11
73703 In Room 303—Leon Errol (17 m.).....Apr. 25
73107 The Big Party—This is America (17 m.)..May 2
73704 Hired Husband—Leon Errol (19 m.).....May 9
73203 Let's Make Rhythm—Musical (22 m.).....May 23
73108 I Am an Alcoholic—This is Amer. (18 m.)..June 4
73404 Heading for Trouble—Ed. Kennedy (18 m.) .....June 20
73109 Passport to Nowhere—This is Amer. (18 m.) .....June 30
73705 Blondes Away—Leon Errol (18 m.).....July 11
73405 Host to a Ghost—Ed. Kennedy (18 m.)....July 18

Twentieth Century-Fox—One Reel

7255 The Cape of Good Hope—Adventure (8 m.).Apr. 4
7517 Cat Trouble (Talking Magpies)—Terry (7 m.) .....Apr. 11
7518 Sky is Falling (Mighty Mouse)—Terry (7 m.) .....Apr. 25
7951 Fisherman's Nightmare—Lew Lehr (8 m.)..May 2
7519 The Intruder (Talking Magpies)—Terry (7 m.) .....May 9
7303 Tanbark Champion—Sports (8 m.).....May 23
7520 Meet Deadeye Dick (Mighty Mouse)—Terry (7 m.) .....May 30
7256 Zululand—Adventure (8 m.).....June 6
7257 Gardens of the Sea—Adventure .....June 13
7258 Romance of the Fjords—Adventure.....June 27
7203 Harvest of the Sea—Adventure (9 m.).....July 4
7259 Sweden—Adventure .....July 18

Twentieth Century-Fox—Two Reels

Vol. 13 No. 8—The Teacher's Crisis—March of Time (17 m.).....Mar. 21
Vol. 13 No. 9—Storm Over Britain—March of Time (18 m.).....Apr. 18
Vol. 13 No. 10—The Russians Nobody Knows—March of Time (18 m.).....May 16
Vol. 13 No. 11—Your Doctors, 1947—March of Time (20 m.).....June 20

United Artists—One Reel

Toccata and Fugue—Musicolors (10 m.).....Oct. 15

Universal—One Reel

2383 Let's Sing a College Song—Sing & Be Happy (10 m.) .....Apr. 14
2344 Rhumba Holiday—Variety Views (9 m.)....Apr. 21
2324 Smoked Hams—Cartune (7 m.).....Apr. 28
2384 Let's Sing a Western Song—Sing & Be Happy (10 m.) .....May 19
2363 Juvenile Jury No. 3 (11 m.).....May 26
2345 Patio Museum—Variety Views (9 m.).....June 2
2364 Juvenile Jury No. 4 (11 m.).....June 2
2395 Storm Warning—Answer Man (10 m.)....June 9
2325 Coo-Coo Bird—Cartune (7 m.).....June 9
2326 Overture to William Tell—Cartune (7 m.)..June 16
2346 Bronco Babes—Variety Views (9 m.).....June 23
2327 Well Oiled—Cartune (7 m.).....June 30

Universal—Two Reels

2306 Melody Maestro—Musical (15 m.).....Apr. 2
2307 Tommy Tucker & Orch.—Musical (15 m.)..Apr. 9
2308 Charlie Barnet & Orch.—Musical (15 m.)..Apr. 16
2309 Charlie Spivac & Orch.—Musical (15 m.)...May 14
2310 Jitterumba—Musical (15 m.).....June 25
2311 Record Party—Musical (15 m.).....July 2

Vitaphone—One Reel

3605 Vaudeville Revue—Mel. Masters (10 m.)..Apr. 12
3307 Goofy Groceries—B. R. Cartoon (7 m.)....Apr. 19
3507 Harness Racing—Sports (10 m.).....May 3
3404 So You're Going To Be a Father—Joe McDoakes (10 m.).....May 10
3508 Flying Sportsman in Jamaica—Sports (10 m.) .....May 24
3405 So You Want to Be in Pictures—Joe McDoakes (10 m.) .....June 7
3509 A Day at Hollywood Park—Sports (10 m.)..June 7
3308 Doggone Modern—B. R. Cartoon (7 m.)....June 14
3510 Tennis Town—Sports (10 m.).....June 21
3701 Inky at the Circus—Merrie Mel. (7 m.).....June 21
3719 Easter Yeggs—Bugs Bunny (7 m.).....June 28
3804 Circus Horse—Adventure (10 m.).....June 28
3511 Sportsman's Playground—Sports (10 m.)....July 5
3406 So You're Going on a Vacation—Joe McDoakes (10 m.).....July 5
3702 Crowing Pains—Merrie Melody (7 m.).....July 12
3606 Zero Girl—Melody Master (10 m.).....July 19
3309 The Sneezing Weasel—B.R. Cartoon (7 m.)..July 26
3703 Pest in the House—Merrie Mel. (7 m.)....Aug. 2
3805 Glamour Town—Adventure (10 m.).....Aug. 2
3806 Branding Irons—Adventure (10 m.).....Aug. 16
3310 Rhapsody in Rivets—B. R. Cartoon (7 m.)..Aug. 16
3704 Foxie Duckling—Merrie Melody (7 m.)....Aug. 23
3512 Carnival of Sports—Sports (10 m.) .....Aug. 23

Vitaphone—Two Reels

3106 Remember When—Featurette (20 m.).....Apr. 5
3003 A Boy and His Dog—Special (20 m.).....Apr. 26
3005 Song of a Nation—Special (20 m.).....May 31
3006 Hollywood Wonderland—Special (20 m.)..Aug. 9
3007 Romance in Dance—Special (20 m.).....Aug. 30

NEWSWEEKLY NEW YORK RELEASE DATES

Pathe News

75292 Sat. (E) ..July 5
75193 Wed. (O).July 9
75294 Sat. (E)...July 12
75195 Wed. (O).July 16
75296 Sat. (E)...July 19
75197 Wed. (O).July 23
75298 Sat. (E)...July 26
75199 Wed. (O).July 30
752100 Sat. (E)..Aug. 2
751101 Wed. (O).Aug. 6
752102 Sat. (E)..Aug. 9
751103 Wed. (O) Aug. 13
752104 Sat. (E)..Aug. 16

Universal

52 Thurs. (E).....July 3
53 Tues. (O).....July 8
54 Thurs. (E).....July 10
55 Tues. (O).....July 15
56 Thurs. (E).....July 17
57 Tues. (O).....July 22
58 Thurs. (E).....July 24
59 Tues. (O).....July 29
60 Thurs. (E).....July 31
61 Tues. (O).....Aug. 5
62 Thurs. (E)....Aug. 7
63 Tues. (O)....Aug. 12
64 Thurs. (E)....Aug. 14

Paramount News

88 Thurs. (E)....July 3
89 Sunday (O)...July 6
90 Thurs. (E)....July 10
91 Sunday (O)...July 13
92 Thurs. (E)....July 17
93 Sunday (O)...July 20
94 Thurs. (E)....July 24
95 Sunday (O)...July 27
96 Thurs. (E)...July 31
97 Sunday (O)..Aug. 3
98 Thurs. (E)...Aug. 7
99 Sunday (O)..Aug. 10
100 Thurs. (E)...Aug. 14

News of the Day

286 Thurs. (E)....July 3
287 Tues. (O)....July 8
288 Thurs. (E)....July 10
289 Tues. (O)....July 15
290 Thurs. (E)....July 17
291 Tues. (O)....July 22
292 Thurs. (E)....July 24
293 Tues. (O)....July 29
294 Thurs. (E)...July 31
295 Tues. (O)....Aug. 5
296 Thurs. (E)...Aug. 7
297 Tues. (O)....Aug. 12
298 Thurs. (E)...Aug. 14

Fox Movietone

88 Thurs. (E)....July 3
89 Tues. (O)....July 8
90 Thurs. (E)....July 10
91 Tues. (O)....July 15
92 Thurs. (E)....July 17
93 Tues. (O)....July 22
94 Thurs. (E)....July 24
95 Tues. (O)....July 29
96 Thurs. (E)....July 31
97 Tues. (O)....Aug. 5
98 Thurs. (E)...Aug. 7
99 Tues. (O)....Aug. 12
100 Thurs. (E)...Aug. 14

All American News

246 Friday .....July 4
247 Friday .....July 11
248 Friday .....July 18
249 Friday .....July 25
250 Friday .....Aug. 1
251 Friday .....Aug. 8
252 Friday .....Aug. 15

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REISSUES AND THE HOLLYWOOD GUILDS

On July 2, the Screen Writers' Guild issued a press release informing the industry that it had sent out a call to the Hollywood guilds and unions to consider the effect the reissues have upon employment in Hollywood, and that the guilds and unions were responding to the call in large numbers. A meeting was to be held on July 9, too late for HARRISON'S REPORTS to report the decisions taken.

"F. Hugh Herbert, the writer-director and secretary of the Screen Writers' Guild," says the statement, "pointed out in the conference call the need of an industrywide program to deal with this question and to reclaim for the workers, technicians and artists who originally created the films a proper share of the profits from their re-issue.

"Formulation of such a program will be discussed at the Hollywood studios employees conference to be held July 9 at the headquarters of the Screen Writers' Guild, 1665 N. Cherokee Ave., Hollywood.

"It is pointed out by the SWG Economic Program Committee that the number of re-issued films has pyramided in recent months. An analysis of a recent week of motion picture exhibition in the New York metropolitan area showed that out of 224 pictures playing in the area 105 were re-issues and 29 were foreign films. It is also pointed out that one studio in the last few days announced plans to release 50 old films.

"In a recent statement the Screen Writers' Guild said: 'We are not objecting to the release of an occasional old film of outstanding excellence. The studios have as much right to reissue such films as publishers have to reprint great books. But the recent flood of all kinds of old films represents a serious economic problem in the industry, and measures are needed to deal with them fairly.' "

If there was ever any Communistic suggestion on the part of the Screen Writers' Guild, this is an outstanding one. It strikes at the very root of our free enterprise system.

It is true that the members of the guilds and the unions have helped to create the reissued films, but with whose money, and at whose risk? In what other industry have the workers put forward demands to share the profits of those who built the industries and took all the risks?

If the demands of the Screen Writers' Guild were to be taken seriously, then the producers, as well as the exhibitors, should demand that these workers refund the wages and salaries paid to them in cases where the pictures they helped create lost money, not only for the producer, but also for the exhibitors.

The injection into the industry of a question that is foreign to the Screen Writers' Guild, coupled with that organization's efforts to set up an Authority whereby the writers would turn their copyrights over to it for the protection of such writers, smells to high heaven with Communistic politics. Perhaps Mr. Emmet Lavery, president of the Screen Writers' Guild, who has long protested the accusation that the Screen Writers' Guild harbors Communists, is being led by such Communists to take Communistic action without realizing it.

It is the duty of the producers to reject the efforts of the Screen Writers' Guild to introduce into the industry and the United States the Communistic system, whereby the people exist for the State.

ABOUT THE REVISION OF THE PRODUCTION CODE

In a dispatch from New York to a recent issue of *Daily Variety* it was stated that an intensified effort will be made by the film producers to revise the Production Code on the ground that they consider it outmoded, and that it prevents them from working out "more novel stories."

"If the public is tired of whodunits, crime stories, westerns, etc., and wants something better, producers point out, the Code must be changed to afford them a chance to work out more novel stories," states the dispatch.

HARRISON'S REPORTS doubts whether a responsible film executive made this statement, but if he did just how is the Code preventing the film producers from working out new screen material?

There is nothing the matter with the Code. As a matter of fact the Code, in many cases, has helped producers to improve their story materials, resulting in betterment of the final product. Several months ago, when Dore Schary, RKO'S production chief, visited New York, he stated at a trade paper conference that he was "annoyed" with those who complain that censorship regulations bar them from either writing or producing strong, fresh material. "Censorship regulations," said Mr. Schary, "should not inhibit a good writer from telling a story. There are many mature subjects that can be treated well without interference from censors. It isn't necessary to write about incest and sodomy."

About the only trouble that this paper can find with the Production Code is that it is not administered equally in all cases. For instance, David Selznick, a powerful independent producer, can get away with "murder," as it was demonstrated forcefully in "Duel in the Sun." But let some poor independent try to get away with one-tenth of what Selznick got away with and he will be told that "certain situations violate the Code."

"Kilroy Was Here" with Jackie Cooper, Jackie Coogan and Wanda McKay

(Monogram, July 5; time, 68 min.)

A fairly entertaining comedy-drama, one that may do better-than-average business because of the exploitable value of its title, which is a catch phrase that is known by most everyone, and which has served as the basis for countless gags. The story, which has a college background, is rather commonplace and somewhat naive, but its blend of humor, romance and human interest should give ample satisfaction to non-discriminating audiences. Jackie Cooper, as "Kilroy," and Jackie Coogan, as his buddy, give good accounts of themselves in the principal roles. Cooper's efforts to outdistance the inevitable "Kilroy" jokes at the mere mention of his name serves as the basis for the comedy, and for the complications he encounters as he endeavors to get an education in a small college. Some of the dialogue is quite witty, and the action moves along at a steady pace:—

Honorably discharged from the Army, Cooper and Coogan resume their old jobs as mechanics for a taxicab company. They quit their jobs after a quarrel with the foreman. Cooper heads for Benson College to get an education, while Coogan trails along and secures a job as a car salesman. At Benson, Cooper makes friends with Professor Barton Yarborough, but finds himself one-half credit short for college entrance. Wanda McKay, a co-ed in charge of the school's public relations, learns that Cooper was the "Kilroy" every one talked about; she induces the dean to permit Cooper to register pending makeup of his half-credit, so that she might exploit his presence at the college and thus attract additional students. The resultant publicity causes Cooper no end of mental pain because of the "Kilroy" jokes, but his feelings are alleviated when a snobbish fraternity, seeking his name value, pledges him. When the newspapers treat Wanda's stories as a hoax, the fraternity members become dubious about Cooper being the real "Kilroy" and try to embarrass him into withdrawing from the school. Cooper, dejected, decides to leave, but Coogan, aided by Wanda, by taxi-driving friends, and by the timely intervention of Prof. Yarborough, convinces Cooper that the majority of the students wanted him to remain. It all ends with Cooper and Wanda in a fond embrace.

Dick Irving Hyland wrote the original screenplay and co-produced it with Sidney Luft. Phil Karlson directed it. The cast includes Frank Jenks and others.

Unobjectionable morally.

"The Trespasser" with Dale Evans and Warren Douglas

(Republic, July 3; time, 71 min.)

Although the pace is slowed down considerably by too much talk, this melodrama, which has a newspaper background, shapes up as a fair program entertainment. Following a cops-and-robbers formula, the plot revolves around the efforts of several newspaper people to track down a dealer in forged rare books. Involved in the proceedings is a murder, but insofar as the spectator is concerned there is no mystery about the culprits' identities; one's interest lies in how they are brought to justice. Whatever excitement there is occurs in the closing sequence, where the crooks are cornered in a slam-bang fight. Comedy and romance are worked into the plot to a satisfying degree. The performances are engaging, and the production values very good:—

Searching for a newspaper job, Janet Martin is made the victim of a practical joke by Warren Douglas, head of the newspaper's morgue, but Douglas Fowley, the paper's feature editor, befriends her and puts her to work in Douglas' department. Janet learns that Francis Pierlot, the publisher, was a collector of rare first editions, which he purchased through the contacts of William Bakewell, the paper's literary editor. She accidentally discovers that Pierlot's latest purchase was a forgery and confides her findings to Fowley, who confronts Bakewell with the book and draws from him an admission that it is a fake. Bakewell promises to make amends but refuses to disclose the source from which he got the book. Later Bakewell visits the bookshop of Gregory Gay, who had committed the forgery, and explains Fowley's suspicions. Gay plots to kill both Bakewell and Fowley to prevent further interference in his racket. He forces off a mountain road a car in which both men are riding. Bakewell is killed, but Fowley survives his injuries. Dale Evans, Bakewell's sister and Fowley's fiancee, who had been told by her brother that Fowley was mixed up with the book forgers duping Pierlot, suspects that Fowley had murdered her brother. Unable to prove his innocence, Fowley takes to drink. Janet and Douglas set out to clear him. They sober him up and, through an inadvertent tip from Dale, learn that Gay was the forger and murderer. All converge on the bookshop where Gay and his henchmen are subdued after a gun battle. Dale and Fowley become reconciled, and a new romance blossoms between Janet and Douglas.

Jerry Gruskin wrote the screen play from a story by Jerry Sackheim and Erwin Gelsey. William J. O'Sullivan produced it, and George Blair directed it. The cast includes Adele Mara, Grant Withers, Vince Barnett and others.

Unobjectionable morally.

"The Vigilantes Return" with Jon Hall and Margaret Lindsay

(Universal-Int'l., July; time, 67 min.)

A better-than-average program Western, photographed by the Cinecolor process. Although the plot and treatment follow a traditional pattern, it has enough standard ingredients—gunplay, hard riding, and fist-fighting to satisfy the followers of this type of melodrama. Jon Hall makes a straightforward hero as a secret U. S. Marshal, brought into town to obtain evidence against a predatory gang, and Margaret Lindsay, as a dance-hall queen, makes a sympathetic heroine. Andy Devine, as the hero's pal, is his usual comical self. The color photography, while far from perfect, is at least pleasing to the eye:—

In response to an appeal from Judge Jonathan Hale, Hall comes to the town of Bannack to help clean up the lawless element. Margaret Lindsay, owner of a saloon in partnership with Robert Wilcox, suspected leader of the lawless men, recognizes Hall as an old New Orleans acquaintance, but he prevails upon her to keep his identity secret. Paula Drew, the judge's granddaughter, who was secretly in love with Wilcox, informs the gang leader about Hall's identity and about the fact that he was out to secure evidence against the gang. To counteract the plan, Wilcox invites Hall to participate in a bank robbery, during which he is framed for the murder of the night watchman. The sheriff, in league with Wilcox, arrests Hall. The judge finds himself powerless to intercede, and Devine, aided by Margaret, manages to spring

Hall from jail. Hall and the judge decide to bring the Vigilantes to town to restore law and order. Paula, overhearing the plan, informs Wilcox. The gang leader lays plans to skip town with Paula, but first tricks her into luring Hall and her grandfather to an ambush to be killed. Margaret, learning of the plan, prevails upon Paula to head off Wilcox. She rushes to the ambush to plead with Wilcox, only to be killed by a bullet intended for her grandfather. Wilcox returns to town to rifle the saloon safe. There he is trapped by Hall and the Vigilantes, who converge on the saloon and subdue the gang. The fadeout has Margaret and Hall in an embrace.

Roy Chanslor wrote the screen play, Howard Welsch produced it, and Ray Taylor directed it. The cast includes Jack Lambert and others.

Unobjectionable morally.

"The Magic Bow" with Phyllis Calvert and Stewart Granger

(Univ.-Int'l., no release date set; time, 105 min.)

From the musical point of view, this English-made romantic drama should certainly delight the lovers of classical music, for the dubbed in violin playing is the work of Yehudi Menuhin; his richness of tone is indeed enchanting. The story, however, which is supposedly based on the life of the great violinist, Nicolo Paganini, is so ordinary and artificial that even the hardiest of music-lovers may find their patience taxed by the absurdities of the plot. Considering the script's deficiencies, Stewart Granger, as the impetuous Paganini, and Phyllis Calvert, as the woman whose love for him is blighted, do fairly well. The action takes place in the 19th Century, and the costumes and settings of the period are superb. All in all the picture's saving grace is the music, of which there is plenty. It belongs in art theatres:—

Paganini, an unknown but brilliant violinist living in Genoa, meets Jeanne de Vermond (Miss Calvert), a French aristocrat, when she engages him to play outside the walls of a prison; her father was imprisoned and she wanted Paganini's music to drown out the sound as the old man filed through the prison bars. Her father escapes and the money Jeanne gives to Paganini enables him to go to Parma, where he wins a Stradivarius violin for playing a difficult piece. Jeanne, who lived in Parma,, invites Paganini to play at her home, but he walks out in a huff because of her guests' rudeness. Aided by Garmi (Cecil Parker), his smooth-talking manager, Paganini soon wins fame as a concert violinist. He becomes reconciled with Jeanne and both fall deeply in love. Their romance, however, is shortlived when Jeanne's parents insist that she marry Paul de la Rochelle (Dennis Price) for social and political reasons. Jean bows to their wishes out of fear that Napoleon, who favored the match, would take his vengeance on Paganini. After a tour of Europe's capitals, during which he wins great fame, Paganini meets Jeanne in Paris, where Paul challenges him to a duel because of a fancied insult. Jeanne, fearing that Paganini would be killed, declares her love for Paul to stop the duel. Brokenhearted, Paganini loses all interest in his music. Parmi arranges for the Pope to invite Paganini to play at the Vatican in the hope that it would renew his interest. Jeanne and Paul attend the concert, during which Paul, realizing that Jeanne's heart was with Paganini, releases her from their engagement so that she could go to the arms of the man she loved.

Roland Pertwee wrote the screen play from the novel by Manuel Komroff. R. J. Minney produced it, and Bernard Knowles directed it. It is a Prestige Pictures release.. Unobjectionable morally.

"Black Narcissus" with Deborah Kerr

(Univ.-Int'l., no release date set; time, 100 min.)

Unconventional is the word for this superbly produced British drama, photographed in Technicolor, which deals with a delicate subject—the susceptibility of nuns to temptation. It is an odd, grim story with moments of tenderness and loveliness, one that will probably have more of an appeal to the classes than to the masses. Its subject matter will, no doubt, stir up considerable discussion, but whether or not such comment will prove beneficial to the box-office is a big question, for the picture's depiction of a sex-starved nun who strays from the vows of her Order, and of a Mother Superior who takes more than a passing interest in masculine Englishman, may not be looked upon with favor by many Church groups, as well as by many individuals, whose belief in the sanctity of nunhood is very strong. A foreward will explain that the Sisters depicted belong to an Anglo-Catholic order, the vows of which differ from Roman Catholic orders.

Briefly, the story opens with the dispatch of five nuns, headed by Deborah Kerr, as the Mother Superior, to a remote Himalayan village, where, at the invitation of an Indian ruler, they set up a school and hospital in an ancient, unused palace, which formerly housed the ruler's concubines. The high altitude, the incessant wind, and the many alterations needed in the palace make the Sisters' task difficult, and they are compelled to seek the aid of David Farrar, the ruler's British agent, a cynical, uncouth individual, who predicts that their mission will end in failure. The Sisters encounter many more difficulties and, after several months, their morale begins to break down. Farrar's presence causes Deborah's thoughts to stray back to a broken girlhood romance, while another Sister, Kathleen Byron, falls desperately in love with him. To add to their troubles is the presence of Sabu, a young Indian prince, whose fabulous robes, priceless jewels, and expensive perfume cause the Sisters' thoughts to stray from the vows of their Order. Their difficulties increase when a child, treated in the dispensary, dies; the villagers blame the Sisters for the tragedy and refuse to come near the Convent. In despair at the turn of events, Deborah is horrified when Kathleen renounces her vows and goes to Farrar's bungalow. Spurned by Farrar, Kathleen blames her ill-luck on his admiration for Deborah. She returns to the Convent in a mad fury and comes upon Deborah ringing the bell in the chapel tower on the edge of a 6000-foot cliff. She pounces upon Deborah and, in the ensuing struggle, falls over the parapet to her death. Utterly depressed by the mission's failure, Deborah, accompanied by the remaining Sisters, returns to her Order in Calcutta.

The direction is intelligent, the acting highly competent, and some of the situations have a strong dramatic appeal, but being a tragedy of love, jealousy and frustration it can hardly be considered a popular entertainment, the type that leaves one in a satisfied mood. The Technicolor photography is beautiful, and some of the scenes are, to say the least, breathtaking.

Michael Powell and Emeric Pressburger wrote, directed and produced the screen play from the novel by Rumer Godden. The cast includes Flora Robson, Jenny Laird, Jean Simmons, May Hallatt and others.

Adult entertainment.

LOS ANGELES NEWSPAPERS ADOPTING CODE ON AMUSEMENT ADS

The Los Angeles Newspaper Publishers' Association has announced that it will adopt, and put into effect beginning August 1, a code of decency for amusement advertising copy. The newspapers that are members of the association will demand the clean up of such advertising copy and, in the event objectionable copy is not modified, they will refuse to run it. Suggestive language and scantily-clad feminine figures will not be tolerated.

I don't know whether it was the film ad copy or the copy of other amusement mediums that prompted the Los Angeles publishers to adopt such a code, but film ad copy has had, no doubt, a great deal to do with their decision, for some of the copy has been, not only false and misleading, but also very daring, stressing the sex angle to attract people to the theatre.

What has happened to the producers' Advertising Code and to their self-regulating committee that is supposed to pass on ad copy?

According to the Advertising Code, its provisions "shall apply to press books, newspaper advertising, trailers, outdoor displays, novelty distribution, and all other forms of motion picture exploitation." The Code requires, among other things, that "good taste shall be the guiding rule of motion picture advertising; that "no false or misleading statements shall be used directly, or implied by type arrangements or by distorted quotations"; that "illustrations and text in advertising shall faithfully represent the pictures themselves"; and that "nudity with meretricious purpose, and salacious postures, shall not be used." But how many hundreds of times have you seen these rules violated?

Charged with the administration of the Advertising Code is the Advertisers' Advisory Council, whose members are the directors of advertising and publicity of the principal motion picture companies. All forms of motion picture advertising must meet with their approval. From a good deal of the film ad copy that has appeared and still appears in the nation's newspapers, particularly the undue emphasis placed on the "chest appeal" of the leading lady, it seems as if those in charge of the Code either are winking at one another as they nod approval or are wearing blindfolds as they examine the copy submitted to them.

ERIC JOHNSTON'S WORK

I was rather skeptical about Eric Johnston's ability to do any good to the motion picture industry for what he was engaged by it to do, for, as head of the United States Chamber of Commerce, he received a lot of publicity, and I am always wary of those who are touted too much. But, for the sake of the subscribers of this paper, to whom I feel duty-bound to report, I was willing to be shown.

In his recent appearance before the Screen Writers' Guild, Mr. Johnston convinced me, for he handled, not only himself, but also the subject for which he had been invited to speak—Communism, with logic and decorum.

Said Mr. Johnston in part:

"We live in a capitalistic society and I am a believer in capitalism. I am conscious of its weaknesses, of its imperfections, of the hardships caused by the boom and bust cycle, of the inequities and the injustices. But let's stand back and take an overall look at it and compare it with other systems, past and present. It is by far the best I know of. It has done more for more people than any other system in all history. And it must and will do even better. We have got constantly to improve it, and make it a people's capitalism—a participating capitalism—a partnership capitalism.

"I am a strong advocate of strong democratic unions and guilds—because they help make capitalism work. I am a believer in social legislation, in an ever-expanding middle class, with fewer at the top and fewer at the bottom.

"These are some of the things I believe in and work for to improve our system."

Who can say that Eric Johnston is wrong? What other system allows—yes, permits—the citizen to find fault with his leaders, and even curse them publicly, without impunity? What other system permits the worker to tell his employer that he and his fellow workers will not work unless they receive, what they feel is, adequate remuneration for their work? Could the laboring man in Germany stop work under Hitler? Can he do it in Soviet Russia now?

Of course every citizen has the right to want a change of the system, but the laws of our democratic land prescribe that such a change must be orderly and not forcible—it must be effected by the ballot, and not by treachery. It must be put over only when the majority of the citizens—a definite majority—wish it.

There is nothing wrong with the capitalistic system—the wrong lies with some individuals, whose greed causes the inequities and the hardships. But what system is free of them?

Irrespective of the weaknesses of the capitalistic system, there is one advantage that cannot be touched, let alone equalled, by any other system: we have no concentration camps. And HARRISON'S REPORTS hopes that Mr. Johnston will not fail to stress this advantage in all his future speeches.

THE SETTLEMENT OF THE HARRY COHN-CHARLES VIDOR WRANGLE

The trade papers have announced that the Harry Cohn-Charles Vidor wrangle, which has been going on for many months, and which has been dragged through a Los Angeles court with both parties hurling vile charges at one another, has finally been settled through the intervention of Ben Kahane, one of Columbia's studio executives.

While this controversy did not concern the exhibitors directly, it did concern them indirectly, for Vidor did not have his mind on his work, and this did not do the pictures he was producing any good. That is how the exhibitors were affected.

How high the feeling of bitterness had reached may be judged by the action of Harry Cohn in assigning Vidor, a high-salaried producer-director, to a "Crime Doctor" quickie, which is the type of picture that is handled by directors who get not much more than $2,500 for such a chore.

This writer has heard of cases where studios gave stars "the works," when a disagreement arose between them, but this is the first time that he has known the technique to have been applied against a producer-director.

HARRISON'S REPORTS is glad that the controversy, which brought disgrace upon the industry during the trial, has been settled.

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THE SWG IDEA TO SHARE PROFITS FROM REISSUES "SCREWY"

As reported in last week's issue, representatives of the different Hollywood guilds and unions held a meeting to consider the effect reissues have on motion picture studio employment and to formulate a plan whereby the workers, technicians and artists who helped to create the old films would be enabled to "reclaim" a proper share of the profits from their reissue.

According to a press release sent out by the Screen Writers' Guild, in whose board room the meeting was held, "representatives of the talent groups and the warring Conference of Studio Unions and International Alliance of Theatrical Stage Employes locals unanimously approved a plan for an immediate economic survey of the re-issue problem, subject to the ratification of the guilds and unions involved."

Claiming that more than 100 or upwards of 25% of approximately 400 films released for exhibition last year were reissues, Lester Cole, chairman of the SWG Economic Program Committee, said that these reissues displaced from employment at least two or three hundred writers, a couple of hundred directors and producers, and thousands of actors and skilled studio workers. "Our industry," said Cole, "is one of the few in the world where talents and skills of its workers, preserved on strips of celluloid, can be used repeatedly without any remuneration to the possessors of those talents and skills. This fact must be recognized and some plan is called for whereby compensation will be paid for the repeated use of the creative and technical work of those who make our motion pictures."

"Screwy" is the word for the Screen Writers' Guild's idea about sharing the profits from the income derived from reissues. Just how "screwy" the idea is may be judged from the following facts: If the writers are to be entitled to a "cut" from the reissue profits, so will be the stars and the cast up to the last extra; so will be the cameramen, the grips, the electricians, the set designers, the property men, and ad infinitum. How is the division of the profits to be made? Who is going to set the percentage of profit each participant will be entitled to, and on what formula are the percentages to be determined? Who is going to pay for the bookkeeping and accounting costs of such a profit-sharing plan? And who is going to go to the trouble of finding out where each participant in the production of a particular picture resides so that his or her share may be forwarded? And what will become of a participant's share in the event that he or she has passed away? If the unions and guilds will handle the disbursements of profits will they make their books available to the studios for examination? Will a studio give the unions and guilds the right to examine its books in order to check the profits?

And that is not all: The studio will be required to deduct from each participant's share one per cent for Social Security and one per cent for unemployment insurance, to which the studio will add an equal amount. In the case of unemployment insurance, those in charge of the accounting must figure out whether or not each participant has worked thirteen weeks in the year, for unless employed for that number of weeks he or she will not be obligated to pay the one per cent tax. And the studio must get this information, for it is a violation of the law to deduct the one per cent if the person from whom it is deducted is not under an obligation to pay it.

The writer can cite many more examples to show that the administrative costs of this idea will be prohibitive, but one will suffice: Imagine the situation in the case of a picture that was first exhibited in 1935, reissued 12 years later in 1947, and it becomes necessary for the studio to trace those who took part in the picture so that it may send them a profit-sharing check. It will be like seeking a needle dropped by some one in a haystack the size of a mountain.

Let us assume, however, that by some miracle the Hollywood unions and guilds could work out a plan whereby each participant in a reissued picture would get an equitable share of the profits. Let us assume also that the studios would agree to accept such a plan, *provided* that each worker agrees that, during the making of the picture, a percentage of his or her salary be retained by the studio, the salary withheld to be either refunded when the picture recoups its cost, or forfeited if it suffers a loss. Such a proposition, if desired by a studio, is equitable, but will the guilds and unions find it acceptable? You can bet your bottom dollar that they won't, for such a plan would be contrary to their avaricious desire to participate in profits without assuming any of the risks.

The idea of sharing in the profits from reissues seems to have been conceived by impractical men and will result in nothing, for no studio could afford to enter into such an agreement or make any concession in a matter of this kind. The whole idea is Communistic, regardless of whether its proponents were or were not inspired by Communistic motives in proposing it. And the sooner the idea is dropped the quicker its proponents will save themselves from considerable grief.

"Merton of the Movies" with Red Skelton and Virginia O'Brien

(MGM, no release date set; time, 82 min.)

Good! Although it is the third time that this classic satire of the movies has been brought to the screen, it will probably be received by the picture-going public well, for it has plentiful comedy and considerable pathos. Paramount produced it as a silent in 1924, and as a talkie in 1932, under the title, "Make Me a Star." Except for slight variations, the story is substantially the same, revolving around a small-town fellow who goes to Hollywood full of hopes that he will one day become a great tragedian. While Red Skelton's brand of humor fits the hero's role well, he at all times arouses sympathy because of his simpleness and idealistic beliefs. Some of the comedy situations are screamingly funny, and since the action takes place in 1915, when movies were in their infancy, the jerky type of acting used in those days should draw peals of laughter from the audience. A good share of the laughs is caused by the fact that Skelton is tricked into doing serious acting in a picture intended as a burlesque. His realization that fun had been poked at his honest efforts makes for a pathetic situation. Virginia O'Brien, as a young actress who falls in love with Skelton and helps him reach success, handles the requirements of her role with ease:—

Skelton, a movie-struck usher in a small-town theatre, helps capture two safe robbers when he imitates the screen technique of his idol, Leon Ames. To cash in on the resultant publicity, Ames invites Skelton to visit him in Hollywood then leaves him stranded after he serves his purpose. Skelton, who took himself and his art seriously, haunts the casting offices with no success. He strikes up an acquaintance with Virginia and, through her, gets a job as an extra, but he over-acts the part so badly that he is thrown off the set. Virginia offers him parts in comedy pictures, which he, a would-be tragedian, refuses. Meanwhile a serious drama starring Ames is halted when Ames disappears on a periodic drunk. At Virginia's suggestion, the producer agrees to cast Skelton in Ames' role so as to turn the film into a comedy. Skelton, led to believe that it was a serious drama, plays the role with his usual over-emphasis. When the picture is previewed he finds that it has been edited into a broad comedy and is humiliated by the laughter of the audience. Disillusioned, he plans to return home, but Virginia persuades him to remain after convincing him that he had made a hit as a comedian, and that comedy was equally as important as drama.

George Wells and Lou Breslow wrote the screen play from the novel by Harry Leon Wilson and the play by George S. Kaufman and Marc Connelly. Albert Lewis produced it, and Robert Alton directed it. The cast includes Gloria Grahame, Alan Mowbray, and others.

Morally suitable for all.

"Slave Girl" with George Brent and Yvonne de Carlo

(Universal-Int'l., July; time, 80 min.)

With Tripoli in the early 19th Century serving as its locale, this is one of those lush Technicolor melodramas, replete with a magnificent palace, harem girls, sensuous dancers, leering rulers, desert battles between opposing tribes, and most everything else that is synonymous with pictures of this type. Its wildly melodramatic, comic-strip story offers little that is novel, but it all adds up to fairly amusing entertainment because of the farcical treatment it has been given. Much of the comedy is in a slapstick vein, and the picture pokes fun at itself throughout by means of narration that is handled by none other than a talking camel with a Brooklyn accent. It should go over well with the youngsters, and their elders, too, should find it amusing if they put themselves in the mood to accept the picture for what it is—a hodge-podge of nonsense:—

George Brent, a gay-living American diplomat, is sent to Tripoli to buy the freedom of ten American seamen held as hostages by a cruel Pasha (Albert Dekker). Arriving there with his bodyguard, Broderick Crawford, and a chest of gold, Brent is soon victimized by Yvonne de Carlo, a pretty native girl, who lures him to a cafe, manages to knock him unconscious, and steals from him the key to the gold chest. With the gold gone, Brent fills the chest with bricks to fool the Pasha, but this ruse is discovered and he is put in prison with the seamen. Unknown to Brent, Yvonne was the betrothed of the Pasha, but was actually in love with El Hamid (Carl Esmond), a revolutionary leader, for whom she had stolen the gold. The Pasha discovers her intrigue and orders her brought to his torture chambers. Meanwhile Brent and the seamen make good their escape and, taking Yvonne with them, head for the hills, where they meet El Hamid. Brent demands that he return the gold. El Hamid agrees provided Brent and the seamen help him battle the Pasha's forces. Brent soon finds himself involved in a political intrigue and learns from Yvonne that El Hamid planned to betray him, as well as herself. They escape from El Hamid's camp with the gold but are trapped by the Pasha's forces. Yvonne, through a clever ruse, lures El Hamid's band to the Pasha's army, and as both forces destroy themselves Brent, Yvonne, and the seamen ride into the sunset.

Michael Fessier and Ernest Pagano wrote the original screen play and produced it. Charles Lamont directed it. The cast includes Lois Collier, Andy Devine, Arthur Treacher, Dan Seymour and many others.

Unobjectionable morally.

"Variety Girl" with an all-star cast

(Paramount, Aug. 29; time, 93 min.)

With virtually every star and featured player on the Paramount lot included in the cast, "Variety Girl" cannot help but be a top box-office success. Besides, it is a consistently entertaining comedy with music, the sort that should go over very well with all types of audiences. The story itself is extremely thin, but it has some hilarious comedy situations and, since all the action takes place on the lot, it serves nicely as a means of introducing the different personalities in a natural way, without giving the picture the format of a glorified vaudeville review. Many of the stars appear briefly, but others, such as Bing Crosby, Bob Hope, Billy de Wolf, Alan Ladd, Dorothy Lamour and Gary Cooper, to mention a few, are on the screen for longer interludes. In addition to appearing singly, Hope and Crosby appear together in several skits that are highly amusing.

The story, which is a tribute to the Variety Clubs of America, opens with a brief depiction of the finding of the homeless waif in a Pittsburgh theatre eighteen years ago, and of its adoption by a group of showmen who started the Variety Clubs movement. Skipping to the present day, the waif, now grown to a young lady (Mary Hatcher), heads for Hollywood in search of a screen career. There she becomes chums with Olga San Juan, another screen hopeful, and both become involved in a comedy of errors as they crash the studio gates in an effort to land screen contracts. Miss Hatcher is an appealing newcomer, and she makes a favorable impression both as an actress and as a singer. Miss San Juan, as a brash opportunist, handles her comedy role with skill. DeForest Kelley, as a studio talent scout who aids the girls and falls in love with Miss Hatcher, gives a good account of himself.

Included among the many highlights are an hilarious screen test, in which William Bendix ruins Olga's screen debut; a singing audition, in which Mary's chances are wrecked by the clowning of Spike Jones and his Orchestra; a mix-up on a Cecil B. DeMille set, in which DeMille order the studio head off the stage; a singing duet with Alan Ladd and Dorothy Lamour; and other skits, specialties, and brief walk-ons with such stars as Barry Fitzgerald, Ray Milland, Barbara Stanwyck, Paulette Goddard, Veronica Lake, Sonny Tufts, Joan Caulfield, William Holden, Burt Lancaster, Lizabeth Scott and many other well known personalities. The Hollywood background, and the depiction of modern movie-making methods, should prove highly interesting to most spectators.

Edmund Hartmann, Frank Tashlin, Robert Welch and Monte Brice wrote the screen play, Daniel Dare produced it, and George Marshall directed it.

"Lured" with Lucille Ball, George Sanders and Charles Coburn

(*United Artists, no release date set; time, 102 min.*)

A fairly good murder-mystery melodrama, with a London setting. Revolving around the experiences of an American girl, who volunteers to serve as bait to help Scotland Yard trap a maniacal murderer, the story, though somewhat contrived, has considerable suspense and holds one's attention pretty well, for the mystery is not cleared up until the final reel. There are enough suspects to keep the spectator guessing throughout, and even when the killer's identity becomes obvious, one interest lies in the methods used to trap him. The suspense is heightened by the fact that George Sanders, with whom the heroine falls in love, is found guilty of the crimes on circumstantial evidence and it becomes necessary for her to find the real murderer in order to save him from the gallows. Lucille Ball, as the wise-cracking heroine, does well with her assignment, and the gowns she wears should prove extremely interesting to the ladies, let alone the men. The production values are first-rate:—

When one of her girl-friends disappears after answering an advertisement in a newspaper, Lucille Ball, a dance-hall hostess, is summoned to Scotland Yard for questioning. Inspector Charles Coburn informs her that seven other girls had disappeared under similar circumstances and that several of them had been found murdered. At Coburn's request, Lucille agrees to become bait to help him trap the killer. She answers every suspicious ad appearing in the personal columns of the newspapers and encounters all sorts of adventures as the result of her meetings with an odd assortment of cranks and crackpots. In the course of events she succeeds in tracking down the head of a gem smuggling ring, who had hired girls through the personal columns to help him with his nefarious schemes. Believing the case solved, Lucille turns her attentions to Sanders, a gay night-club owner and man-about-town, with whom she had fallen in love while searching for the criminal. On the night of their engagement party, Coburn receives a mysterious note warning that Lucille would be the next to die. He rushes to Sanders' home to warn her, and while there discovers in a drawer of Sanders' desk the personal effects of the missing girls. Learning that Lucille had been working with the police and believing that she had won his love to incriminate him, Sanders' refuses to defend himself; he is tried and sentenced to die. In a desperate attempt to save him, Lucille endangers her own life in a series of intrigues that end with Sir Cedric Hardwicke, Sanders' partner, being exposed as the real murderer.

Leon Roston wrote the screen play, James Nassar produced it, and Douglas Sirk directed it. It is a Hunt Stromberg production. Boris Karloff, Alan Mowbray, George Zucco, and Joseph Calleia are among the others in the cast.

Adult fare.

"Second Chance" with Kent Taylor and Louise Currie

(*20th Century-Fox, September; time, 62 min.*)

Well directed and acted, this is a good program melodrama revolving around the activities of jewel thieves. The characters are not of the type that arouse any sympathy, yet one's attention is held throughout because of the interesting story twists. It has several exciting situations and the suspense is sustained from start to finish because of the mystery surrounding the identity of the thief who was secretly a police informant. The romantic interest plays an important part in the proceedings, for the heroine, who is eventually revealed as an insurance company undercover agent posing as a thief, is compelled to trap the hero, with whom she had fallen in love. For those who like crook melodramas, this one should give more than passing satisfaction:—

Meeting in the office of a jewel merchant, Louise Curric and Kent Taylor are quick to recognize each other as jewel thieves when she helps him to conceal an expensive diamond for which he had substituted an imitation. They form a hurried partnership, and Taylor arranges for a "fence" to resell the jewel to a private detective employed by an insurance company, which preferred to by-pass the police in order to assure the diamond's recovery. The scheme goes wrong, however, when the police, informed in advance, confiscate the jewel and the money and arrest the "fence." A feeling of mutual suspicion springs up between Louise and Taylor as the result of the incident, in spite of the fact that they had fallen in love. Taylor, a member of an international jewel thief gang, which had laid elaborate plans to steal a two-million-dollar collection of diamonds, puts Louise through a severe test to prove to the gang that she could be trusted. She joins the plot, but at the last moment pleads with Taylor to back out of it so that they may go away and start a new life together. Unaware that Louise was an undercover agent for an insurance company, Taylor refuses. His refusal compels Louise to trap him along with the others when the robbery is staged. As he is taken into custody, Taylor forgives her for doing her duty. Louise in turn promises to wait for him.

Arnold Belgard wrote the screen play from a story by Louis Breslow and John Patrick. Sol M. Wurtzel produced it, and James S. Tinling directed it. Howard Sheehan is the associate producer. The cast includes Dennis Hoey, Larry Blake, Ann Doran, John Eldredge, Paul Guilfoyle and others. Unobjectionable morally.

"The Secret Life of Walter Mitty" with Danny Kaye and Virginia Mayo

(*RKO, no release date set; time, 109 min.*)

An excellent comedy with some music, lavishly produced and photographed in Technicolor. Based on James Thurber's short story of the same title, the action revolves around a meek-mannered proofreader in a pulp magazine publishing house, who takes refuge from his dull existence in day dreams, in which he imagines himself to be an heroic type of fellow. The main story line, which has him involved in a series of fanciful adventures with a gang of jewel thieves is even more fantastic than his dreams, but the situations are so hilariously funny that the audience will probably pay little heed to the implausibilities of the plot. Danny Kaye, as the hero, turns in a dynamic performance, unquestionably his best to date; he keeps one laughing continually. His dream sequences are howlingly satirical: He imagines himself as a daring sea captain, guiding his battered ship through a raging typhoon; as a famous surgeon performing an impossible operation to save a man's life; as an R.A.F. ace shooting down dozens of Nazi planes; as a Mississippi riverboat gambler staking his fortune to win the hand of a Southern belle; as a foremost French fashion designer; and as a fearless Western gunman. Worked into the dream sequences are two specialty songs, which he sings in his inimitable style. Virginia Mayo, whom he imagines as the heroine in all his dreams, plays a similar role in his real-life adventures. Boris Karloff, as a psychiatrist in league with the jewel thieves, contributes much to the general hilarity. Not the least of the eye-filling production values are the beautiful Goldwyn girls.

Briefly, the main story shows how Kaye, dominated at home by his mother, and at the office by his overbearing employer, becomes involved with Virginia when she enlists his aid to escape from a sinister character following her. He learns that her uncle was the custodian of a fabulous fortune in jewels, and that international jewel thieves were after the gems. In his efforts to aid Virginia, Kaye becomes mixed up with the thieves, who make many attempts on his life. When he tries to explain his predicament to his mother and his employer, they suspect him of insanity and take him to Karloff, who tricks him into believing that he had imagined his experiences. His mother arranges for his marriage to Ann Rutherford, but at the altar Kaye discovers in his pocket a memento from Virginia proving that his adventures with her had been real. He rushes from the church to Virginia's home, where, in a slam-bang, slapstick finish, he captures the thieves and rescues her from their clutches.

Ken Englund and Everett Freeman wrote the screen play, Samuel Goldwyn produced it, and Norman Z. McLeod directed it. The cast includes Fay Bainter, Thurston Hall, Florence Bates, Konstantin Shayne, Milton Parsons and others. Suitable for all.

AN ENCOURAGING STEP ON THE PART OF LABOR

Prospects for the production of a greater number of "B" pictures appeared brighter this week when leading labor representatives in Hollywood, as a result of conferences with representatives of the Independent Motion Picture Producers Association, agreed to appoint a committee to study the Association's proposal calling for the guilds and unions to give special consideration to the independent producer of low-budget films by lowering wage scales and granting other necessary concessions with respect to working conditions.

As pointed out by Steve Broidy, president of Monogram, who recently suspended his company's production of "B" films pending settlement of unstable labor conditions, it is necessary for the smaller producing units to know how much a picture will cost before it goes in front of the cameras. Under present conditions, the producer of a low-budget film finds himself faced with unpredictable increases in production costs, increases that he cannot hope to recoup since an exhibitor can pay just so much and no more for this type of product. Moreover, since the producer of a "B" picture can hope for only a limited number of playdates, it is unreasonable for the unions to impose on his picture the same wage scales that are imposed on million-dollar productions produced by the major companies.

HARRISON'S REPORTS hopes that the unions, after a careful study of the situation, will see fit to revise its wage scales and working conditions insofar as "B" product is concerned. Such a move will benefit, not only the producers and exhibitors, but also labor, for an increase in the number of "B" pictures produced will mean fuller employment for the studio workers.

WHERE THE DIFFICULTY OF OBTAINING PRODUCTION MONEY LIES

Recently the trade papers stated that the Bank of America will no longer finance independent productions on the ground that the labor situation was too unstable and for that reason production was risky.

Shortly afterwards the Bank of America denied that statement and declared that it is always willing to finance such productions.

But here is what the Bank of America did not state: Up to within recently, the banks financing picture production considered five per cent of the budget sufficient for a "completion performance bond"; that is, the producer first had to have a releasing agreement, and then had to find a financier who would guaranty to the bank, up to five per cent of the calculated cost, that the picture would be completed. But now these banks demand a one hundred per cent guarantee. And no sane financial man will furnish a guarantee under such terms.

There is no question that the Hollywood strikes have influenced the banks' attitude towards financing production today. But now that the State of California has enacted a law banning jurisdictional strikes, this law, coupled with the federal law that was passed recently, should put an end to them.

The outlawing of jurisdictional strikes may eventually ease up the banks' attitude.

BABE RUTH'S LIFE STORY

Allied Artists has announced that it has obtained the rights to bring to the screen the spectacular career of Babe Ruth, the famous Home Run King.

The film's budget has been set at $1,500,000, and the locations will include the ball parks in which he made baseball history. Bob Considine, the noted reporter-columnist and author, has been signed to prepare the screen play. The production will be handled by producer-director Roy del Ruth, who was responsible for "It Happened on Fifth Avenue," Allied Artists' first release, which has done and is doing fine business throughout the country.

Babe Ruth's colorful life story should prove an inspiration to every one who will see it, for his rise from a boys' orphanage to the greatest figure in organized baseball will show that a humble beginning in one's youth is no obstacle to those who have perseverance and a determination to make good. With such an inspiring subject, the picture should turn out great.

HARRISON'S REPORTS wishes Roy del Ruth and Allied Artists great success in this undertaking.

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"Gas House Kids Go West" with The Gas House Kids and Emory Parnell

(PRC, July 12; time, 61 min.)

This second of the "Gas House Kids" pictures is a slapstick comedy that has little to recommend it, for not only is the story and dialogue insipid, but the direction and acting are amateurish. At best, it belongs on the lower half of a mid-week double bill in secondary theatres. It depends entirely on the comedy antics of scatter-brained characters for its laughs, but these laughs are few and far between, for what occurs is too inane to be funny. The entire action could, in fact, be shown in less than two reels. Unless better material is found for this series, the subsequent pictures won't draw a corporal's guard:—

As a reward for winning the basketball championship of their East Side district, the Gas House Kids (Alfalfa Switzer, Bernie Bartlett, Tommy Bond, Rudy Wissler and Ray Dolciame) are given a free vacation on the California ranch of Lela Bliss. The boys, accompanied by Police Sergeant Emory Parnell, make the trip west in a car given them by a used car dealer, who instructs them to deliver it on arrival to Vince Barnett, a dealer on the Coast. Arriving at the ranch, the boys meet Chili Williams, Miss Bliss' daughter, who was engaged to William Wright, the ranch foreman. In the course of their activities the boys accidentally learn that the car they had driven to California was a stolen one, and that Wright and Barnett were partners in a stolen car racket. They reveal their discovery to Parnell and, under his guidance, bring the crooked dealers to justice, save Chili from a hapless marriage, and return to New York after a series of adventures in their vacation home.

Robert E. Kent, Robert A. McGowan, and Eugene Conrad wrote the screen play from an original story by Sam Baerwitz, who produced it. William Beaudine directed it.

Unobjectionable morally.

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THE QUESTION OF RAISING ADMISSION PRICES ON SPECIAL PICTURES

In these days of diminishing grosses and price-conscious patrons, the question of whether or not it is a wise policy to buy a picture under terms calling for increased admission prices is being mulled over by many an exhibitor. Generally, the feeling prevails among most exhibitor leaders that a distributor's demands for increased admission prices on certain pictures is objectionable, because theatre patrons, who pay regular prices for pictures that are frequently inferior, should not be made to pay increased prices on the rare occasion that a good picture comes along.

What is even more disconcerting to these exhibitor leaders is the case of an advanced-admission price picture that gets a bad press, but by sheer force of an explosive exploitation campaign to cover day-and-date engagements in a number of theatres in one territory is, to quote the *New York Times* review of "Duel in the Sun," sold "in a hurry before the curious have a chance to get wise." In such a case, the exhibitor, who day in and day out spends much time and effort to please his patrons, finds himself faced with the possible loss of much of the good will he had painstakingly built.

In a letter sent to HARRISON'S REPORTS, Mr. Jos. P. Uvick, who is an independent exhibitor operating the Burton Theatre in Flint, Michigan, as well as an attorney representing numerous theatres in that State, presents some cogent arguments to back up his belief that a distributor's demands for admission price boosts should be turned down by the exhibitors. Calling the practice a "dictatory raise of admission prices," the following is what Mr. Uvick has to say:

"Every so often, in fact too often, some distributor comes along and says: 'Here is a super-duper, a picture that cost many millions.' Then, after the usual ballyhoo and baloney, preceded by the hokum of a widely advertised search for a star to fit a particular role,—PRESTO! CHANGO!—the exhibitor is to double or treble his admission price. Of course, part of the scheme that is not so widely advertised to the general public is a demand of fifty per cent or more of all the box office receipts.

"From the standpoint of the producer and distributor, when this sort of thing can be put over successfully, nothing can be said except that 'One is born every minute' and some exhibitors do lend themselves as an accessory, so to speak, to gouge their public.

"From the standpoint of the average independent exhibitor having the interest of his public at heart, it is a policy that deserves not only severe criticism but condemnation accompanied by such force and action as would, in the future, prevent a distributor from repeating or others from emulating such demands. What the distributor in effect tells us is 'You double or treble your admission prices and give us the lion's share of the gross if we let you play this picture.' The exhibitor's answer should be, as we see it: 'I stand between your demands and my public. I am not going to become a party to any attempt to bleed them. The patronage that supports my theatre, day in and day out, on pictures as they come, the service that I seek to provide for them in the way of comfort, the participation in community activity, the good will established in habituating people to come to my theatre by having shown hundreds of other pictures including some that were as good or even better at regular admission prices, —all this certainly deserves protection and preservation. You cannot, therefore, come along with any picture with a lot of ballyhoo and hokum and by the lure of simultaneous run use all that has been established with little or no contribution on your part and use my theatre to make them pay more than they reasonably should.' Of course, we can expect the usual argument that this is a picture that cost many millions and the people should pay more. The answer to that is that if it is such an extra good picture as claimed, we would pay more and it could and should be shown in more theatres at a lower price. It then would make more money for the producer if the number of theatres showing it is not restricted by raising their admission prices.

"The paramount interest in connection with the showing of all pictures is the public, not the producer or exhibitor. The exhibitor, as well as every one else in the industry, should at all times keep in mind that service to the greatest number for the least possible price with a reasonable profit for their efforts all the way down the line should always be our objective. No one in Hollywood or any part of the industry including the exhibitor should ever permit themselves to be put in a position of having put one over on the public and thereafter brag at the successful exploitation. Such boasting through trade journals, of course, reaches the public generally and places the whole industry in the light of bamboozling the public. Such implication is, of course, unjust since we do on the whole render an essential service and do furnish entertainment with enlightenment for a reasonable admission charge in most theatres on practically all pictures.

"In Detroit, we might say the whole State of Michigan, only a very few exhibitors have permitted themselves to become a party to dictatorial price jumps. They have not knelt to the $1.25 admission 'or else.' Selfishness, or the mere temporary apparent profits did not outweigh public interest. They are to be complimented for not having encouraged a destructive policy that contributes to inflation and substitutes greed for good will."

"Song of the Thin Man" with William Powell, Myrna Loy and Keenan Wynn

(*MGM, no release date set; time, 86 min.*)

Good! The three years that have elapsed since the last "Thin Man" picture was made has not diminished the entertaining quality of the series. As a matter of fact, this one ranks with the best in the series. Mixing comedy and murder-mystery, the story, though it keeps one guessing all the way through, is not unusual as mystery stories go, but what puts it over is the engaging way in which Myrna Loy and William Powell, enacting their original roles of detective and helpful wife, put across their sophisticated brand of humor. The dialogue in particular is extremely witty. Keenan Wynn, as a "jive" musician who helps them solve the murder of an obnoxious band leader, adds much to the comedy. Young Dean Stockwell is charming as the couple's son, and the ever-present Asta, Powell's pet terrier, contributes many an amusing moment. Hot "jive" music is worked into the plot without retarding the action:—

Following their attendance at a social affair on a gambling ship, Powell and Myrna learn that Philip Reed, the ship's bandleader, had been murdered. Later, they are visited by Bruce Cowling, the ship's owner, and Jayne Meadows, his bride, who seek Powell's aid; Cowling had quarrelled with Reed prior to the murder and the police now sought him as a suspect. As they talk, a mysterious attempt is made to shoot Cowling. The incident brings Powell out of retirement and, aided by Myrna and by Keenan Wynn, a member of Reed's band, he goes on the trail of the murderer. In the course of his investigation he discovers that a number of people could have murdered Reed for different reasons. They included William Bishop, a gambler, to whom Reed was heavily in debt; Don Taylor, a clarinetist, who hated Reed because he had won the love of Gloria Grahame, the band's vocalist; Gloria, because Reed had cast her aside; Leon Ames, an actor's agent, because of his refusal to loan Reed money to settle his debts; and Ralph Morgan, Jayne's father, because he opposed her marriage to Cowling and might have committed the crime to put his unwanted son-in-law on the spot. Powell, Myrna and Wynn go through a crazy whirl of adventures, during which Gloria, too, is found murdered as they track down the different clues. Powell eventually manages to bring the different suspects together at another social affair aboard the gambling ship and, through a shrewd trick, compels Ames to reveal himself as the murderer, his motive being a secret love affair between his wife, Patricia Morison, and Reed.

Steve Fisher and Nat Perrin wrote the screen play from a story by Stanley Roberts. Mr. Perrin produced it, and Edward Buzzell directed it.

Unobjectionable morally.

"The Red Stallion" with Ted Donaldson, Robert Paige and Jane Darwell

(*Eagle-Lion, August 16; time, 81 min.*)

A fair human interest drama, of program grade, photographed in Cinecolor. Its story about a boy, a dog, and a horse, is rather commonplace and is suitable chiefly for the youngsters; adult audiences may find it a bit too naive. It is somewhat slow in getting started, and for that reason the first half drags. But the second half, which features a fight between the horse and a bear, as well as a horse race at the finish, is somewhat more exciting and offers some moments of suspense. While the different players adequately meet the demands of their roles, the picture is at its best in the scenes involving the animals. The color photography is generally pleasing, with some of the outdoor camera shots especially good. There is some romantic interest, but it is subdued:—

Living on a ranch with his grandmother (Jane Darwell), young Ted Donaldson finds a colt, whose mother had been killed by a vicious bear. The colt grows into a big stallion named "Red," and Ted, who worshiped him, is heartbroken when he learns that the animal would have to be sold at auction along with the other horses on the ranch because of his grandmother's inability to meets her debts. In order to raise enough money to save the ranch, Ted decides to sell "Red" to Pierre Watkin, a neighboring racing-stable owner. Robert Paige and Noreen Nash, Watkin's trainers, arrange for "Red" to run against "Blackamoor," Watkin's champion horse, in a test race. The starting gate and the unfamiliar circular track confuse "Red," who is beaten badly. Watkin, to soften the blow to Ted, assures him that he will buy "Red" if he could be trained to beat "Blackamoor." Aided by Robert Brice, an Indian handyman, Ted trains "Red" secretly on Watkin's track every night and within several weeks conditions the animal to a point where Paige and Noreen agree that he might beat "Blackamoor"; they arrange for another test race on the day of the auction. On the eve of the race, "Red" is attacked by the bear that killed his mother. He destroys the bear in a vicious fight but is very badly clawed. On the following day, Ted is compelled to steal "Red" from under the auctioneer's nose in order to keep his appointment for the race. "Red," although tired from the mad dash to the track and still injured from his encounter with the bear, wins the race. Watkin not only buys the horse but he also agrees to let Ted share his future winnings, thus helping the boy to save the ranch.

Robert E. Kent and Crane Wilbur wrote the original screen play, Ben Stoloff produced it, and Lesley Selander directed it. The cast includes Guy Kibbee, Ray Collins and others.

"Song of Love" with Katharine Hepburn, Paul Henreid and Robert Walker

(*MGM, no release date set; time, 117 min.*)

Concerning itself with the highlights in the career of Robert Schumann, the famous German composer, and particularly with the strong devotion between his wife, Clara Wieck, and himself, this biographical drama can boast of excellent production values, fine classical music, artistic acting, and a story that is rich in human interest values. Its chief appeal will be to selective audiences, mainly music lovers, who will thrill to the expert way in which Artur Rubinstein's superb piano playing has been dubbed in. In addition to Schumann's music, there are pieces from the works of Brahms and Liszt. The picture's reception by the rank and file will probably vary, for, although the story is tender and heart-warming, much will depend on their appreciation of classical music. Many patrons, however, may find its pace much too slow, and its running time too long for the story it has to tell.

Covering the period from 1839 to 1890, the tale opens with Clara (Katharine Hepburn), a famous concert pianist, giving up her career to marry Schumann (Paul Henreid), a struggling composer, over the objections of her father. Inspired by Clara, Schumann squeezes in his composing between music lessons as he struggles for recognition. Meanwhile, Clara becomes the mother of seven children within ten years. Johannes Brahms (Robert Walker), becomes one of Schumann's pupils and is invited to live in the household. Overwork and the burden of caring for his large family soon prove to be a strain on Schumann's mind. Clara persuades him to halt his feverish composing, and returns to the concert stage for a few appearances to help the family's financial needs. Shortly afterwards Brahms, having fallen in love with Clara's noble character, leaves the household. Schumann resumes his work and, through the influence of Franz Liszt (Henry Daniell), a dear friend, is given an opportunity to conduct his new opera, "Faust," at an important concert. He suffers a mental lapse in the midst of the concert and, within a short time, dies in an institution. After several years, Brahms, having gained fame, returns to Clara and offers her marriage, but the widow, unable to forget her husband, returns to the concert stage and devotes the rest of her life to making Schumann's compositions famous.

Ivan Tors, Irmgard Von Cube, Allen Vincent and Robert Ardrey wrote the screen play from the play by Bernard Schubert and Mario Silva. Clarence Brown produced and directed it. The cast includes Leo G. Carroll, Elsa Jansenn and many others. Suitable for the family.

"Something in the Wind" with Deanna Durbin, John Dall and Donald O'Connor

(*Universal-International, no release date set; time, 88 min.*)

Non-critical audiences should find this comedy-romance with music fairly satisfying, for, in spite of the fact that the story is far-fetched and the characters unbelievable, it offers eighty-eight minutes of diversion, probably to be forgotten immediately after one leaves the theatre. The picture is at its best, of course, during the musical interludes, when Deanna Durbin bursts into song. She sings a total of six songs, which range from the popular to an operatic number sung with Jan Peerce, the Metropolitan Opera star. The comedy, which stems from a young millionaire's mistaken belief that Deanna had been intimate with his deceased grandfather, never reaches hilarious proportions, but it manages to be amusing throughout. Worked into the proceedings to good effect is an entertaining specialty number, sung and enacted by the versatile Donald O'Connor:—

Deanna, radio disc jockey, becomes infuriated when John Dall, a perfect stranger, implies that she had been intimate with his late grandfather and tries to pay her off to relinquish any claim she might have to his estate. Later, Dall's error becomes clear to Deanna when she learns that he had mistaken her for her aunt, Jean Adair, whom the grandfather had jilted years previously; to make amends he had secretly supported her for years. Fearing that the "affair" might blacken his family's good name. Dall, on the advice of Margaret Wycherly, his grandmother, kidnaps Deanna with the aid of his cousin, Donald O'Connor, and brings her to the family mansion. Deanna, angry, pretends that she had been involved in the affair, and demands a million dollars as a settlement. O'Connor, secretly in love with Helena Carter, Dall's socialite fiancee, attempts to further his own ends by talking Dall into making love to Deanna to win her away from her avowed intention to smear the family name. Complications ensue when Deanna and Dall actually fall in love. Meanwhile, Charles Winninger, Dall's uncle and black sheep of the family, has Deanna jailed for "attempted extortion" as part of his scheme to make her share the million-dollar settlement with him. As a result of her incarceration and Winninger's machinations, a series of misunderstandings crop up, causing Dall and Deanna to break off their romance, but the truth eventually comes out, and it all ends with Deanna in Dall's arms, and with O'Connor winning Helena's love.

Harry Kurnitz and William Bowers wrote the screen play from a story by Fritz Rotter and Charles O'Neal. Joseph Sistrom produced it, and Irving Pichel directed it.

Adult entertainment.

"Green for Danger" with Trevor Howard

(*Eagle-Lion, no release date set; time, 91 min.*)

A pretty good British-made murder-mystery melodrama. The picture presents a selling problem to American exhibitors because the players are relatively unknown in this country, but once in the theatre most patrons who like this type of melodrama should enjoy it. The characterizations are interesting, and there are enough suspects and motives to keep one intrigued from start to finish. The climax, where the murderer is exposed, is executed in a particularly suspenseful way. All the players are good, but top honors go to Alastair Sim for his delightful performance as a dour Scotland Yard detective, whose humorous methods inject into the proceedings just the right amount of comedy. Locale of the story is a war-time English hospital in a small town during the height of the Nazi buzz-bomb attacks.

Briefly, it opens with a wounded local postman dying on an operating table as the anaesthetic is administered. Attending the patient were Leo Genn, the surgeon, Trevor Howard, the anaesthetist, and nurses Sally Gray, Rosamund John, Megs Jenkins, and Judy Campbell. The hospital is thrown into an uproar when Judy charges that the postman had been murdered, but the hospital authorities discount her statement because of her jealousy over Genn's attention to other nurses, particularly Sally, Howard's fiancee. Before Judy can talk to the police, she is mysteriously stabbed to death. Sim enters the case and soon learns that all present at the postman's death had a possible motive for the crime. The different suspects begin to eye each other suspiciously. When a murderous attempt is made on Sally's life, Sim hits upon a plan to trap the murderer; he arranges with Sally to feign serious injuries and orders the others to assume their normal duties at an operation to save her life. When Sally begins to sink under the anaesthetic, Sim halts the operation and discovers that a nitrous oxide tank had been painted to look like an oxygen tank. He unmasks Rosamund as the psychopathic killer, proving that she had developed a hatred for the postman because of his failure to save her dying mother after she had been buried alive by a buzz-bomb.

Sidney Gilliat and Claude Guerney wrote the screen play from the novel by Christina Brand. Mr. Gilliat directed it and co-produced it with Frank Lauder.

Unobjectionable morally.

"Her Husband's Affairs" with Franchot Tone and Lucille Ball

(*Columbia, no release date set; time, 85 min.*)

Good! It is a fast-moving, wacky type of slapstick comedy that should provoke howls of laughter from all types of audiences. The story is completely nonsensical, but the gags and situations are so hilariously funny that your patrons will leave the theatre chuckling. Revolving around an enterprising advertising man who gets himself involved in wild promotional schemes when he tries to capitalize on the ideas of a mad inventor, the plot is filled with one laugh-provoking situation after another because of the difficulties he gets himself into when the schemes backfire. The funniest situations revolve around his efforts to promote a miracle shaving cream that removes hair without a razor. Hundreds of men, including the Governor, test the cream to their utter satisfaction when it removes their whiskers completely, only to find, when they awaken on the following morning, that the cream had stimulated their beards to grow more than a foot long overnight. There are numerous other surprise twists, none of which make any sense, but all are extremely comical. The direction is very good, and every one in the cast does an able job. The picture's title is not a good choice, for it conveys the impression that it is a bedroom farce. A more fitting title is in order, for it may draw to the box-office those who might otherwise stay away in the belief that it is a bedroom farce:—

Lucille Ball, wife of Franchot Tone, an advertising man, finds her honeymoon plans constantly delayed because of Tone's sudden inspirations. Their latest attempt to embark on a honeymoon is stymied when Mikhail Rasumny, whose "nutty" inventions had been financed by Tone, discovers the miracle shaving cream, which was a by-product of his embalming fluid, intended to preserve corpses by turning them into plastic glass. Tone persuades Gene Lockhart, a shaving cream tycoon, to finance the new cream, then concocts a grandiose scheme to publicize it, but the cream proves a fiasco when it stimulates hair to grow abnormally. Lockhart demands Tone's arrest, but Lucille saves the day by suggesting that the cream be sold as a hair restorer for bald men. Tone, insisting that he wants to perfect the cream as a hair remover, breaks with Lucille over her interference. But as a hair restorer the cream again proves a fiasco when the Governor, who tried it, finds his head turning into glass. Meanwhile, Tone becomes intrigued with Rasumny's newest discovery, a fluid that gave perpetual life to flowers. He concocts another wild scheme whereby Rasumny would disappear and he (Tone) would be held for his murder; he planned to use the murder trial as a means of getting publicity for the new discovery, Lucille, unaware of the hoax, tries to aid Tone, but her well-intentioned efforts almost result in his conviction. It all ends with Rasumny's last-minute appearance in court, bringing about a dismissal of the charges, and with Lucille and Tone finally embarking on their delayed honeymoon.

Ben Hecht and Charles Lederer wrote the original screen play, Raphael Hakim produced it, and S. Sylvan Simon directed it. The cast includes Edward Everett Horton, Mabel Paige and others. Unobjectionable morally.

THE HARMFUL EFFECT OF PUBLICIZING STORY PRICES

Just what do the producers hope to gain by publicizing the high prices they pay for stage plays, best-sellers, or even original stories? In which way can they expect the exhibitors to agree to higher rental terms if the picture turns out to be poor, even though they paid $300,000, $500,000 or one million dollars for the story?

On the other hand, when they tell the public, in addition to the industry, how high a price they have paid for a story, members of legislative bodies, from Congress to the last city assembly, say to themselves: "Why shouldn't we tax the picture business to enable us to raise the money the nation, the city, or even the hamlet needs?"

By publicizing these fantastically high prices paid, the producers lead public officials to believe that we are floating in millions.

Industry leaders should put an end to this unprofitable and injurious bragging. The cost for such bragging is borne, not only by themselves, but also by every one else engaged in the motion picture industry.

FILM-SHOOTING TIME TO BE CUT

The July 17 issue of *Daily Variety* states that the producers are making a drive to cut down the shooting time of pictures so as to save costs. The are ordering that the scripts be made tighter so as to eliminate unnecessary scenes, and insist that scenes be perfected in rehearsals so that they may be shot in a minimum number of takes.

If the *Daily Variety's* information is accurate, a beginning has been made to cut down production costs. But it is not enough; the slowdown of the technicians as a result of union policy must be remedied also. In all contract negotiations the heads of the unions should be told that costs have reached a point where either the technicians must speed up their work, or there will be a diminution of production, which in turn will mean fewer jobs for the technicians.

THE ADMISSION TAX REDUCTION EFFORT

Officials of the American Theatres Association, Motion Picture Theatre Owners of America, and Metropolitan Motion Picture Theatre Owners Association of New York City, appeared recently before the House Ways and Means Committee and pleaded for the elimination of the admission tax, either in part or in whole, on the ground that the motion picture is not a luxury but a necessity to community life. Besides, they said, the tax is discriminatory.

The MPTOA and the ATA proposals were contained in a statement made by Ted R. Gamble, chairman of the ATA board, and A. Julian Brylawski, vice-president of MPTOA. The MMPTA proposals were placed before the Committee by Fred J. Schwartz, its president.

Messrs. Gamble and Brylawski made an effort to convince the Committee of the necessity of either reducing or eliminating the 20% tax altogether by pointing out to the fact that theatre audiences are made up chiefly of low-income groups and of children, and that both groups should be "sheltered from, rather than singled out for, special tax burdens."

Their other arguments were equally logical.

Allied States Association has been criticized in some quarters for not joining the efforts of the three aforementioned organizations, but Mr. Abram F. Myers, Allied's general counsel and chairman of the board of directors, justified his organization's failure to participate as being due to its leaders' belief that nothing can be accomplished at this session of Congress. He pointed out that Allied prefers to exert its tax-reducing efforts when Congress reconvenes next year.

Although the Allied leaders' belief has been justified by the fact that Congress is about to adjourn and has taken no action on tax relief, HARRISON'S REPORTS believes that the action of the other three organizations has done and will do no harm. As a matter of fact their efforts should do good, for they have emphasized to the House Ways and Means Committee the need for admission-tax relief.

"The Last of the Redmen" with Jon Hall, Michael O'Shea and Evelyn Ankers

(*Columbia, August; time, 78 min.*)

Mediocre program fare. If it had been produced specially for children it might have got by, but one assumes that, since it was produced in color, it was intended also for adults. But it does not get by with adults, for the audience in the theatre showing this picture roared with derisive laghter at many of the situations. One of these is where Jon Hall, as a Redcoat Major, chases a treacherous Indian guide and, with a sword in hand, is seen swimming a lake in an effort to overtake the Indian. The audience exclaimed, "and with a sword in his hand!" The situation is so ridiculous than even children will laugh at it. There are other such situations that are equally ludicrous. The screen play and the direction are amateurish, and so is the acting. Michael O'Shea, as a white scout, is good, but he, too, struggles against the poor script and direction. The photography is mostly good, but the color of the costumes is too gaudy. The best part of the picture is the outdoor scenery.

The screen play is based on James Fenimore Cooper's classic, "The Last of the Mohicans," which has been made twice before, as a silent in 1920, and as a talkie in 1936. The 1936 version, which was produced by Edward Small and which starred Randolph Scott and Binnie Barnes, is by far superior to this version. Obviously, Columbia changed the title of this version to "The Last of the Redmen" so that it would not conflict with Small's picture, which is currently making the rounds as a reissue, distributed by PRC. Exhibitors should take care not to book both pictures within a short space of time lest they find themselves confronted by irate patrons demanding refunds.

Briefly, the story, which takes place in 1757 at the height of the French and Indian War, revolves around the efforts of Hall to escort safely the daughters (Julie Bishop and Evelyn Ankers) and young son (Buzz Henry) of a British general to Fort William McHenry. They are guided on their journey by Buster Crabbe, a renegade, who, with the aid of the Iroquois, makes them his prisoners and agrees to free them provided Julie becomes his wife. The rest of the action has to do with the efforts of O'Shea, and of his pal, Rick Vallin, a friendly Mohican, to effect the party's rescue, which they bring about after many melodramatic incidents, during which the Indians are routed, but at the sacrifice of Vallin's and Evelyn's lives.

Herbert Dalmas and George H. Plympton wrote the screen play, Sam Katzman produced it, and George Sherman directed it. Unobjectionable morally.

Entered as second-class matter January 4, 1921, at the post office at New York, New York, under the act of March 3, 1879.

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TRAPPING THE UNSUSPECTING EXHIBITOR AND THE PUBLIC

Columbia Pictures Corporation has produced the third screen version of James Fenimore Cooper's classic, "The Last of the Mohicans," and is releasing it under the title, "The Last of the Redmen."

Undoubtedly, Columbia's decision to put the picture out under the manufactured title was prompted by the fact that PRC has acquired the rights to Eddie Small's version of "The Last of the Mohicans," produced in 1936, and has reissued it. Small's picture is now being shown throughout the country and, according to PRC spokesmen, it has already received approximately 7,500 bookings since January, with a total of from 11,000 to 12,000 expected.

In the July 12 issue of *Motion Picture Herald* and the July 5 issue of *Box-office*, Columbia inserted a two-page advertisement on "The Last of the Redmen." The April 26 issue of the *Herald* carried an advertisement of the picture on its back cover. Other trade papers carried similar advertisements, Nowhere in these ads, not even in fine print, is any mention made of the fact that the story is adapted from "The Last of the Mohicans." It is apparent, in the opinion of HARRISON'S REPORTS, that the omission of this mention is a deliberate attempt on the part of Columbia to deceive the exhibitors. And the reason is quite obvious: The Columbia executives were, no doubt, aware of the fact that Small's reissued version had been booked by thousands of theatres and they were apparently convinced that their efforts to sell the exhibitors another picture based on the same story would probably meet with stiff resistance, for few exhibitors would be willing to show their patrons the same story within a period of several months, in spite of the fact that it was a new version. To cut down this anticipated exhibitor resistance, Columbia obviously decided to omit all reference to "The Last of the Mohicans" in its trade paper ads in the hope that the exhibitors would be none the wiser. Columbia may protest that the omission was unintentional, but such an attempt to disclaim that it intended to trap unsuspecting exhibitors into buying and booking the picture would be so much balderdash, for the copy and cuts used in the trade paper ads are the same as that used in the accessories illustrated in "The Last of the Redmen" pressbook. Every one of the sheets, slides, heralds and stills illustrated therein makes specific mention of the fact that the story has been adapted from Cooper's classic novel. Can there be any doubt, then, that the omission in the trade paper ads was intentional?

Not being a lawyer, the writer cannot say whether Columbia has violated the Fair Trade Practices Act by failing to mention in its trade paper ads that the story is based on "The Last of the Mohicans," but if any of you have bought the picture on the basis of the information contained in the trade paper ads, and you now find yourself burdened with it because you either played or have booked the Eddie Small picture, you should demand that Columbia cancel the contract. Failing that, take the matter up with your attorney.

* * *

As long as we are on the subject of "The Last of the Redmen," it is well to consider what those who will see or have seen Small's "The Last of the Mohicans" will say when they go into your theatre and see the same story, under a different title.

How would you feel if you were a patron and had such an experience?

The Fair Trade Practices Act considers the change of a picture's title an unfair trade practice on the ground that patrons cannot know that they have already seen the picture and thus they are imposed upon. I remember years ago the Federal Trade Commission's issuing a "cease and desist" order against William Fox for having changed the title of a few of his pictures featuring George Walsh and selling them as new productions. In the case of "The Last of the Redmen," there is, of course, a difference between changing the title of a reissue and remaking a story under a different title. But the difference is only technical; the violation of the spirit, if not the letter, of the law is, in the opinion of this paper, just as flagrant, for the change of title does not change the subject matter.

In the case of a well known story like "The Last of the Mohicans," and particularly since one picture version of this story has been making the rounds in recent months and is still being exhibited, the release of another picture with the same subject matter but a different title is unfair to the picture-going public.

Columbia may argue that its advertising to the public will make mention of the fact that the story has been adapted from "The Last of the Mohicans," but such mention is usually in type so small that it will not be noticed by the picture-goer. Moreover, few patrons stop to examine carefully the posters, stills or other advertising on the outside of a theatre before entering to learn whether or not they had seen the story; they rely on the main title for this information.

The upshot of the situation presented by "The Last of the Redmen," in view of the current release of Small's reissue, is that many a patron, having seen Small's version, may feel that he had been hoodwinked into entering the theatre and may even demand his money back. And the sad part of it all is that, even after he gets his money back, he will still bear a grudge against the industry in general, and the unwitting exhibitor in particular, for having been victimized by an unfair trade practice.

WHAT THE AD DIDN'T SAY

On Wednesday, July 23, 20th Century-Fox's musical, "I Wonder Who's Kissing Her Now," opened at

(*Continued on last page*)

"Wyoming" with William Elliott, Vera Ralston and John Carroll

(*Republic, Aug. 1; time, 84 min.*)

A pretty good Western melodrama, with better-than-average production values. The action, which takes place about 1890 when Wyoming was admitted to statehood, revolves around the determination of a wealthy rancher to keep homesteaders from encroaching on his property, and around the machinations of a rustler who incites the homesteaders to violence in order to further his rustling schemes. There is nothing original about the plot but it unfolds in an interesting way, and although it is made up of familiar ingredients it offers the Western fans the things they enjoy—fast riding, fist fights, and exciting encounters between the hero and the villains. The love interest is pleasant:—

William Elliott and his wife (Vera Ralston) settle in the Wyoming Territory in 1870, and form a lasting friendship with George "Gabby" Hayes, an old cattleman. Elliott's wife dies in childbirth, leaving him with an infant daughter, whom he sends to Europe for an education at the age of eight. During the years she is abroad, Elliott becomes a wealthy cattle baron. At the age of twenty the daughter (also Miss Ralston) returns to Wyoming soon after it had been admitted to statehood. She finds that much of the land her father had always considered his own was now open to homesteaders, and that open hostilities had broken out between her father and the homesteaders, who were encroaching on his land. John Carroll, Elliott's foreman and a former lawyer, with whom Vera had fallen in love, warns Elliott against using violence in dealing with the homesteaders. Albert Dekker, a smooth cattle rustler, sets himself up as spokesman for the homesteaders and uses their fight with Elliott to further his own interests. When Dekker murders "Gabby," Elliott hires a gang of outlaws to war on the homesteaders. Carroll objects to this unlawful move and, after a heated quarrel, walks out on Elliott. Vera sides with Carroll and follows him. Elliott, realizing that his desire for power was costing him the devotion of his daughter, calls off the outlaws. Meanwhile Carroll becomes aware of Dekker's machinations and convinces the homesteaders that their grievances could be settled without bloodshed. In a final showdown, Elliott and Dekker fight it out over "Gabby's" murder, with Dekker getting his just desert.

Lawrence Hazard and Gerald Geraghty wrote the screen play, and Joseph Kane produced and directed it. The cast includes Virginia Grey. Mme. Marie Ouspenskaya, Grant Withers and others. Unobjectionable morally.

"Down to Earth" with Rita Hayworth and Larry Parks

(*Columbia, no release date set; time, 101 min.*)

Utilizing the "Here Comes Mr. Jordan" idea and treatment, as well as several of the "Jordan" characters, this Technicolor musical fantasy offers pretty good mass entertainment. Rita Hayworth's drawing power, coupled with the current popularity of Larry Parks, because of his fine work in "The Jolson Story," should make it a strong box-office attraction. Except for the tricky business having to do with heavenly characters that cannot be seen by mortals, the story itself is an ordinary back stage tale developed without surprises, in which Miss Hayworth, as the Greek Goddess Terpischore, comes to Earth to refine a hot musical show dealing with the Nine Muses. Since Miss Hayworth is the only celestial character to materialize for mortals, the plot works in the usual romantic involvements when she falls in love with the producer (Larry Parks), and gives her an opportunity to wear some revealing gowns and to sing and dance in the different musical numbers, most of which are well done. Considerable comedy is provoked by James Gleason, as her agent, and by Edward Everett Horton, who repeats his "Jordan" role as a heavenly messenger:—

Learning that Parks was rehearsing a hot musical show about the Nine Muses of ancient Greece, Rita, enraged, receives permission to proceed to Earth with messenger Horton. She walks into the theatre in the midst of a rehearsal and outdances the star, Adele Jergens, who was portraying her character. Parks quickly puts her into the starring role and, after assuming the name of a mortal, Rita makes Gleason her agent. Parks soon falls in love with her and, at her request, refines the show in accordance with her artistic views. When the show opens up out of town, it flops miserably. Parks insists on restoring the "jive" treatment. Rita, displeased, quits the show. But when she learns that the show was backed by a gangster who had threatened to kill Parks if the show failed, she agrees to play her role in any way Parks sees fit. The New York opening is a sensational success, following which Rita is ordered to return to Heaven. Tearfully, she confesses to Mr. Jordan (Roland Culver) her love for Parks and asks to be allowed to remain with him. Mr. Jordan denies her plea, but to comfort her he takes her for a peek into the future, which shows her happily reunited with Parks in Heaven.

Edwin Blum and Don Hartman wrote the original screenplay, Mr. Hartman produced it, and Alexander Hall directed it. The cast includes Marc Platt and others.

Unobjectionable morally.

"Deep Valley" with Ida Lupino, Dane Clark and Wayne Morris

(*Warner Bros. no release date set; time, 104 min.*)

Technically, this adult drama is excellent, and emotionally, it is stirring; but it is not a cheerful entertainment, for it shows the suffering and humiliation of an adolescent girl reared in a delapidated backwoods home, in which hate, poverty and selfishness motivated the lives of her neurotic parents. Those who do not mind a morbid story should find it engrossing, for it is marked by characterizations that are realistically portrayed by a highly competent cast. Ida Lupino, as the lonely heroine handicapped by a speech impediment, gives a superb performance, winning one's sympathy by her inherent kindness. Her unsuccessful efforts to rehabilitate a hunted criminal, with whom she finds temporary happiness because of her faith in human nature, make for many strong dramatic situations, some of which are tense and exciting because of their efforts to thwart a pursuing posse. As the criminal with an uncontrollable temper, Dane Clark gives his best performance to date. His death at the finish ends the story on a note of futility, but though it is not a happy ending it is realistic. The backwoods backgrounds, the fine photography, and the effective musical score contribute much to the grim mood that is sustained throughout:—

Dominated by her bedridden mother (Fay Bainter), who feigned illness, and by her surly father (Henry Hull), who had neither seen nor spoken to her mother in seven years, Ida lives in a constant state of unhappiness, her speech impaired by a stutter, caused by the shock of seeing her father strike her mother years previously. To get away from the house, Ida spends her time watching a convict road-gang working on a new highway. She becomes sympathetic to Clark when she sees him abused by his brutal guard. When her father attempts to force her to accept the unwelcome attentions of Wayne Morris, a highway engineer, Ida runs away from home. She hides out in an abandoned cabin deep in the woods. Meanwhile Clark escapes from his guard. He comes upon the cabin, where he meets Ida. She shelters him and, in due time, both fall in love. Clark admits to her that violence—his solution for all problems, had brought him a prison term for manslaughter, but Ida insists that he was not really a criminal and offers to start life with him anew. They decide to get married, and Ida returns home for food and clothing to make the trip to San Francisco. Arriving home, Ida is bewildered to see her parents breakfasting together; her absence had brought about a reconciliation and a feeling of happiness now prevailed in the house. In the meantime a posse traps Clark at the cabin, but he manages to elude them. He makes his way to Ida, who hides him in the loft of her father's barn. After several days the hiding place is discovered by Ida's mother, and Clark, fearing capture, once again resorts to violence to make a getaway. He is chased by the posse and wounded, later dying in Ida's arms.

Salka Viertel and Stephen Morehouse Avery wrote the screenplay from the novel by Dan Totheroh, Henry Blank produced it, and Jean Negulesco directed it. The cast includes Willard Robertson and others. Strictly adult fare.

"Heaven Only Knows" with Robert Cummings, Brian Donlevy and Marjorie Reynolds

(*United Artists, no release date set; time, 96 min.*)

A mildly entertaining fantasy, with a Western background. It is another one of those stories in the "Here Comes Mr. Jordan" manner, in which a heavenly messenger comes to Earth to mix with mortals. This time the messenger's mission is to straighten out a ruthless saloonkeeper, who, according to the books in Heaven, was wandering about without a soul. The story idea must have looked good on paper, but as presented it is only intermittently entertaining. Many scenes intended to be either comical or dramatic somehow fail to click. It may, however, go over with undiscriminating action fans, for the story takes place in a lawless Western town in 1890, and worked into the proceedings is considerable melodramatic action revolving around a bitter feud between rival saloonkeepers. Considering the weak story material, the players do well. Production values are very good:—

Because of an error made in the Book of Life, the authorities in Heaven discover that Brian Donlevy was walking around in a Montana town without a soul, and that he was engaged in a feud with Bill Goodwin, an equally ruthless rival saloonkeeper, who had been his former partner. According to Donlevy's Destiny, he was to have been a credit to the community, and should have been married to Jorja Curtright, a school teacher and daughter of John Litel, the local minister, but the error in Heaven had permitted him to lead an evil life. The authorities decide that his destiny must get back on the right track; they dispatch Robert Cummings to Earth to help Donlevy find his soul. Arriving in the town, Cummings is suspected by Donlevy of being a gunman imported by Goodwin to kill him, but he soon becomes Donlevy's trusted friend after saving him from the real gunman. Cummings soon learns that Jorja despised Donlevy and favored that he be hung. In his efforts to help Donlevy find his soul, Cummings encounters unforseen difficulties: Marjorie Reynolds, a dancehall queen, makes a play for him; he gets shot at in a duel in which Donlevy kills Goodwin; and even becomes the intended victim of a lynching mob when he helps Donlevy to escape from them. But he eventually manages to overcome these obstacles and, after helping Donlevy to get religion and bringing him together romantically with Jorja, he returns to Heaven, his mission completed.

Aubrey Wisberg wrote the original story, Seymour Nebenzal produced it, and Albert S. Rogell directed it. The cast includes Stuart Erwin, Gerald Mohr, Edgar Kennedy and others. Unobjectionable morally.

"Desert Fury" with Lizabeth Scott, John Hodiak and Burt Lancaster

(*Paramount, no release date set; time, 94 min.*)

Handsome production values, good Technicolor photography, and star names should assure this melodrama of pretty good grosses, but as entertainment it is only fair and, at that, unpleasant. Set against a picturesque desert background, the story is a confused mixture of sadism, murder, and strained mother-daughter relations, peopled by an unsavory group of characters, none of whom win even a small measure of sympathy from the audience. Not only are the characters unreal, but the reasons for their actions are so indefinite that the spectator becomes befuddled as the story moves from one ugly situation to another. Here and there the picture has moments of suspense and excitement, but on the whole it lacks a dramatic punch because of the indefinite complexities of the plot. For women, the most interesting thing about the picture will probably be the array of sport clothes worn by Lizabeth Scott—she practically puts on a one-woman fashion show:—

Lizabeth's rebellion against the domination of her strong-willed mother (Mary Astor), who owned a gambling house and was a political power in the desert town of Chuckawalla, is intensified when she meets John Hodiak, a hard, handsome gambler, and is warned by her mother to keep away from him. Deputy Sheriff Burt Lancaster, who was in love with Lizabeth, informs her that Hodiak's first wife had been killed in a strange accident years previously, and he, too, cautions her to stay away from him. Her mother, who knew Hodiak to be no good, and who had been intimate with him in prior years, tries to arrange Lizabeth's marriage to Lancaster, but the girl, resenting her interference, throws herself boldly at Hodiak. Even the open hostility of Hodiak's partner, Wendell Corey, does not stop Lizabeth from seeing Hodiak. The showdown comes when Lizabeth decides to marry Hodiak in defiance of her mother. At Lizabeth's request, Hodiak breaks with Corey but agrees to give him a lift out of the desert. They stop for coffee at a roadside stand, where Corey, furious at being ditched, reveals to Lizabeth that Hodiak had murdered his first wife. Hodiak, enraged, shoots Corey dead. Frightened, Lizabeth speeds away in Hodiak's car and is pursued by him in a stolen car. Lancaster, in a police car, comes across the speeding pair and gives chase. As all three cars approach a narrow bridge, Hodiak's car fails to negotiate a sharp curve; he plunges through the span to his death. The ordeal reunites Lizabeth with her mother, as well as with Lancaster.

Robert Rossen wrote the screen play from the novel by Ramona Stewart, Hal Wallis produced it, and Lewis Allen directed it. Adult entertainment.

"The Unfinished Dance" with Margaret O'Brien, Cyd Charisse and Danny Thomas

(*MGM, no release date set; time, 101 min.*)

Photographed in Technicolor, and given lush production values, this simple but appealing human interest story, set against a backstage background of ballet dancing, has been turned into a charming dramatic entertainment by the capable team of producer Joe Pasternak and director Henry Koster. In less experienced hands, a picture that features ballet dancing so importantly might have had a limited appeal to the class trade, but the dance movements are blended into the story in so interesting a fashion that the average picture-goer, too, will find it all fascinating. The story itself has many emotional situations, and little Margaret O'Brien, as an aspiring ballerina, endears herself to the audience by her heart-warming performance. Her remorse over having been responsible for the accidental injury to a premiere ballerina touches one deeply. As Margaret's close friend, Danny Thomas, better known as a night-club comedian, turns in a skillful performance in a semi-serious role. The graceful ballet dancing of Cyd Charisse and Karin Booth is a thing of beauty, but their acting, too, is effective. The musical score is excellent:—

Idolizing Cyd, a leading ballerina at her ballet school, Margaret resents the highly publicized arrival of Karin Booth, a famous foreign ballerina, who had been engaged by Cyd's producer to make several public appearances; the child feared that her idol would be overshadowed. On opening night, Margaret decides to ruin Karin's debut by dousing the stage lights. She mistakenly pulls a switch controlling a stage trap door, causing Karin to suffer a spine injury that ends her dancing days. Although filled with remorse, Margaret keeps her secret, known only to Mary Eleanor Donahue, her little girl-friend, and to Thomas, owner of a clock store, in whose care Margaret had been placed by her aunt, a traveling showgirl. To keep Mary from revealing her secret, Margaret is subjected to many bribes. Meanwhile Cyd replaces Karin as the premiere ballerina, unaware that Margaret was responsible for her good fortune. Karin is made a ballet supervisor, and she takes a great liking to Margaret, as well as a deep interest in her dancing. The youngster finds it all the more difficult to bear her guilt because of Karin's kindness. Eventually, through a series of events having to do with little Mary's jealousy over Karin's attentions to Margaret, Karin learns the truth. But she tolerantly forgives the child in the hope that, through her teachings, she, too, would one day become a famous ballerina.

Myles Connoly wrote the screen play from the story, "La Mort du Cygne," by Paul Morand. The cast includes Esther Dale, Thurston Hall and others.

Suitable for the entire family.

the Roxy Theatre in New York City. On Thursday, July 24, both the *Motion Picture Daily* and *Film Daily* published on their back covers a full-page, two-color ad proclaiming that the picture "set a new all-time 20-year record at the Roxy, New York yesterday, topping the phenomenal figures of 'The Razor's Edge'!"

What is even more phenomenal, in the opinion of this paper, is that, with the Roxy box-office closing after 10 P.M., the 20th Century-Fox publicity people were able to compile the figures, check them against the previous record gross, design the ad, make the plates, arrange for them to be printed in two colors (red and black)—all this within a comparative few hours, for both papers were delivered to this office bright and early Thursday morning.

Incidentally, this is what the ad didn't say: As an added attraction, the Roxy is featuring an in-person stage show headed by Abbott and Costello and, as an extra special feature for opening day, George Jessel, the picture's producer, and June Haver, its star, made personal appearances all day long. And that's how record picture grosses are broken and born.

TO THE POINT

Commenting on the by-line, "Chaplin changes. Can You?" that publicist Russell Birdwell has adopted in his efforts to put over "Monsieur Verdoux," Terry Ramsaye, editor of *Motion Picture Herald,* made partly the following pointed remarks with wisdom:

"The principal victim of 'Verdoux' is the belovedly, shrewdly dumb little vagabond who made millions laugh. Apparently, now in his new pants he would try to make them think, without making it clear."

What Mr. Chaplin did in "Monsieur Verdoux" is clear enough; he tried to justify the chief character's few murders by comparing them with the thousands of exterminations by the Atomic bomb. It is a vicious implication.

Chaplin's efforts to plant in his picture a preachment would have not meant much were it not for the fact that, during the war, he preached the necessity of establishing a "second front," thus trying to force the hand of the Government as well as of our military leaders, although he had no idea of what was needed to start a second front.

When Chaplin was struggling to gain recognition as an actor, he had no ideals—at least he did not make an effort to preach any ideals; but now that he is independently wealthy, he has ideals and tries to impose them on an unwary public.

If he wants to preach his ideals by means of the screen, why doesn't he offer "Monsieur Verdoux" to the exhibitors free? Under such circumstances no one could accuse him of imposing upon an unwary public —the blame would then be placed on the exhibitors. But, no, he will do no such thing— he wants to eat his cake and still have it.

ANOTHER "WHACKY" IDEA

Several months ago, novelist James M. Cain, a member of the Screen Writers' Guild, submitted to his organization a radical idea calling for the formation of a central Authority to represent all writers except those engaged in daily journalism.

The writers would assign their copyrights to the Authority, which would represent them when dealing with publishers, editors, and the radio and motion picture industries.

Just how the plan could include screenplay writers is hard to fathom, for these writers, unlike others, are engaged at a weekly wage to do certain work either on a novel, magazine story, stage play, or on an original story. What they conceive, as long as they are working for a weekly wage, becomes the property of the producer or studio paying them.

The plan has been denounced by Dorothy Thompson and other writers as being "utilitarian" in conception, violating the American principle of free enterprise.

The latest one to denounce it is George Skolsky. In his syndicated column, which appeared in the July 21 issue of the newspapers that print it, Mr. Skolsky said partly: "No plan for controlling thought, writing and ideas, has ever been devised which so completely violates every principle of life as does the Cain plan . . ."

It is unlikely that the Hollywood producers will recognize the Authority.

"The Burning Cross" with Hank Daniels and Virginia Patton

(*Screen Guild Prod., Sept.* 1; *time* 77 *min.*)

This picture deals with an expose of the Ku Klux Klan and, as such, is a controversial subject. That is, it cannot be shown in some theatres, particularly in the South. The story has been founded on facts gathered by Jack Cartwright while he was a reporter for a Denver (Colorado) newspaper. It has been produced on a low budget and although as an entertainment it is only fair, the box office results will no doubt be enhanced by sensational exploitation. In some houses it ought to do good business. The picture lacks much by way of direction, acting and motivation, but these will undoubtedly be overlooked by the audiences in the type of houses that will play it. The picture's best asset is young Hank Daniels, who takes the part of the hero. He is pleasant and his good acting helps to overcome some of the defects:—

Daniels, an ex-GI, returns home to discover that Virginia Patton, his girl, had become engaged to John Fostini, his pal, now owner of the gas station where both formerly worked. Unable to obtain a job, Daniels, disillusioned, follows the advice of Dick Rich, an undercover Klan worker, and joins the organization. The Klan secures a job for him and, shortly thereafter, he helps them launch bigoted attacks on innocent people. Daniels accuses Fostini of stealing his girl and starts a fight with him. Fostini warns Daniels to leave the Klan because he had been a witness to one of their atrocities and planned to inform the authorities unless the abuses were stopped. Rich, overhearing Fostini's threat, arranges for the Klansmen to seize him. While they prepare to tar and feather him, Fostini makes a break, but is shot and killed. Daniels revolts inwardly at the murder. Walden Boyle, representing the Special Prosecutor's office, arrives in town to investigate. Horrified by the Klan's brutal acts, Daniels expresses a desire to resign, but Rich threatens the lives of his parents if he should do so. In an endeavor to elect its own governor, the Klan terrorizes the negroes to keep them from voting. One of them refuses to be intimidated and as a result he and his family are murdered and his home set on fire. Suspecting that Daniels was cooperating with Boyle, the Klan kidnaps him. They prepare to hang him, but he is saved by the timely arrival of the State Police. Rich, beaten unmercifully by Daniels, is arrested along with the other Klansmen. Daniels and Virginia become engaged.

Aubrey Wisberg wrote the original screenplay and Walter Colmes produced and directed it.

Unobjectionable morally.

Entered as second-class matter January 4, 1921, at the post office at New York, New York, under the act of March 3, 1879.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXIX SATURDAY, AUGUST 9, 1947 No. 32

ANDY SMITH'S RENTAL RELIEF PLAN TO BE GIVEN NATIONWIDE APPLICATION

Speaking at a meeting of the North Central Allied Independent Theatre Owners in Minneapolis, last Tuesday, Andy W. Smith, general sales manager of 20th Century-Fox, announced that, starting Monday, August 11, his company will offer on a nationwide basis its rental relief plan designed to aid small town theatres with low-grossing possibilities; sub-subsequent run theatres in a large city or town; and "problem" theatres with high expenses and low-grossing possibilities, regardless of whether such theatres are owned by a circuit, large or small, or by an independent, large or small.

This plan, which was first announced by Smith at the annual convention of the Allied Theatre Owners of New Jersey, held in Atlantic City last June, has been tested in the New Haven territory and, as a result of this test, Smith declares that he is convinced that the plan will accomplish its stated objectives.

Details of the plan were published in the July 5 issue of this paper, but to save the reader the trouble of looking up that issue a recapitulation of its details may not be out of place:

To exhibitors in the aforementioned categories, 20th Century-Fox will offer its best pictures, to be played on percentage on a scale deal starting at 15% of the gross and going up to 40% of the gross with 50/50 over the 40% figure.

Under the plan, such exhibitors will be asked to play on percentage not less than two pictures out of each full season's product and not more than five. And, with the exception of roadshows, such as "Forever Amber" and "Captain from Castile," all other pictures will be offered to the exhibitors at a flat rental price.

The company will expect preferred playing time on percentage pictures, if they merit it.

In working out this scale deal, the company will require a statement of expenses certified to by accredited accountants, and the first step in the making of the deal will be for the exhibitor to present such a statement.

Briefly, this is the deal: At 15% of the gross, the scale deal will be based on a break-even point, meaning that, at this point, the theatre will have its expenses and 20th Century-Fox will have 15% of the gross.

The scale will then go up in steps of 2½% with a profit equal to the percentage paid at each level. For instance, at 17½% of the gross as film rental, the theatre will have a profit of 17½% of the film rental. At 20% of the gross as film rental, the theatre will have 20% of the film rental as profit. And so on up to the 35% level, where the theatre is to have 50% of the film rental as profit. The scale deal offers 50% of the film rental as profit at the 37½% level and 50% of the film rental as profit at the 40% level. Over the 40% level, the company and exhibitor share dollar for dollar—that is, if the 40% figure is $200 and the picture grosses $220, the deal would give the company 40% of the $200, which would be $80, and 50% of $20, which would be $10, or a total of $90.

Andy Smith estimates that there are probably 6,000 theatres that could qualify under the plan.

Just how well the plan will work out may best be judged after it has been put into practical operation over a period of several months or perhaps an entire season. Other than Smith's statement that the New Haven test has convinced him that the plan will fulfill its stated objectives, there have been no reports from the exhibitors in that territory stating how any of them have fared under the plan. But since there have been no complaints it is at least an encouraging sign. At any rate, exhibitor reaction to the plan has, on the whole, been very favorable.

In all probability, 20th Century-Fox, in applying the new sales plan, will encounter numerous problems, many of which will be peculiar to individual situations. What undoubtedly will be one of the main obstacles is the question of what constitutes a legitimate expense. Smith, however, has made it clear that his company will accept any expense item that can be justified. All in all, the success of the plan will depend largely on how flexible it will be in order to meet the different problems faced by the exhibitor who needs aid. And even more important to the plan's success will be the manner in which Andy Smith's sales people in the field will handle the plan in its application to the exhibitors.

HARRISON'S REPORTS sincerely hopes that the plan will be highly successful, but no matter what the outcome great credit is due Andy Smith and his company for what might truly be called the dawn of a new era in constructive thinking in the motion picture industry. When a distributor openly recognizes that many exhibitors are having a difficult time making both ends meet, and when that distributor voluntarily recedes from the intransigent attitude most distributors have assumed up to this time with regard to the "problem" exhibitor, it behooves the exhibitors to show a willingness to meet such a distributor half-way.

Andy Smith's plan may not be a cure-all, but it might very well prove to be the beginning of a more harmonious exhibitor-distributor relationship. Under any circumstances, the plan, to prove itself one way or another, deserves a fair trial. And in order that it be given its chance, all it requires is a little display of good will on both sides.

"Blackmail" with William Marshall, Ricardo Cortez and Adele Mara

(*Republic, July 24; time, 67 min.*)

To the action fans who care little about story values, this should serve as a satisfactory program melodrama, for it has several exciting fist fights, a couple of murders surrounded by mystery, and a thrilling chase, all of which more or less overcome numerous slow spots caused by an over-abundance of dialogue. Those who demand a fairly intelligent plot with their excitement will find the picture wanting, for the story, not only wanders all over the lot, but is for the most part confusing and implausible. Moreover, the characterizations, particularly that of the hero, a tough private detective, are grossly exaggerated. The production values are unusually good for a picture of this type, some of the sets being the same as those used in Republic's "That's My Man":—

Summoned to California by Ricardo Cortez, wealthy radio network owner, William Marshall, a New York private detective, learns that, through incriminating photographs, Stephanie Bachelor, an entertainer, had attempted to blackmail him for $50,000 because she resented his engagement to Adele Mara, another entertainer. Before Cortez could arrange to pay her, Stephanie had been murdered under circumstances that incriminated him. The conference between Cortez and Marshall is interrupted by the appearance of George J. Lewis, Stephanie's accomplice, who, at gun-point, raises the blackmail demand to $100,000 to compensate for Stephanie's death. Marshall grapples with Lewis, who breaks loose. The detective pursues him and, after hearing a shot, comes upon Cortez standing over Lewis' body with a smoking gun. Cortez denies killing the man, but Marshall insists upon summoning Inspector Grant Withers. By the time Withers arrives, the body disappears and, despite Marshall's protestations, both Cortez and Adele, who, too, had been present at the killing, profess ignorance of any murder. Withers drops the case in the belief that Marshall was kidding him. Suspecting that Cortez was using him to cover up both killings, Marshall sets out to obtain evidence against him. He becomes involved in a series of wild adventures with Cortez's tight-lipped servants, and with a gambling ring, before he is led to the real culprits—Adele and Richard Fraser, Cortez's chauffeur, who had murdered Lewis and Stephanie in order to turn the blackmail scheme to their own advantage.

Royal K. Cole wrote the screen play from a story by Robert Leslie Bellem. William J. O'Sullivan produced it, and Lesley Selander directed it. Adult fare.

"Singapore" with Fred MacMurray and Ava Gardner

(*Universal-Int'l., no release date set; time, 79 min.*)

Although its mixture of jewel smuggling, amnesia and romance has a familiar ring and is developed without any novelty, this melodrama should get by with average audiences. A good part of the story's complications are referred to by dialogue, slowing down the action considerably, but one's attention is held fairly well since the plot's developments are interesting. The fact that the hero is a smuggler, and that the heroine helps him to cover up his unlawful activities, weakens their characters and lowers them in the estimation of the audience, but both win a measure of sympathy because of the tragedy that breaks up their sincere romance on the eve of their marriage. The closing reels, where the hero endangers his life to rescue the heroine after she had been kidnapped by murderous thieves, offers many melodramatic thrills, although they are a bit far-fetched. The action takes place in Singapore, and the good production values give the backgrounds an authentic ring:—

Fred MacMurray, an American, returns to Singapore after the war to retrieve a fortune in pearls he had hidden in his hotel room shortly before the Japs occupied the city five years previously. His mind wanders back to those days and he recalls his intense love for Ava Gardner and the events that had separated them on their wedding day. The Japs had started their aerial attacks on that day and MacMurray had left Ava at the church in order to retrieve his hidden pearls. But he had been unable to get them because the army had taken over his room. He had returned for Ava, only to find that a bomb had smashed the church and that Ava was gone, apparently buried beneath the debris. MacMurray's wandering mind returns to the present when he is confronted by George Lloyd, henchman of Thomas Gomez, a crooked merchant, who had tried before the war to buy MacMurray's pearls at a fraction of their value. Gomez still wanted them, but MacMurray denies to Lloyd that he had them. Later, MacMurray is shocked to find Ava still alive. The bombing had made her a victim of amnesia, and she not only did not remember him but was married to Roland Culver. The story resolves itself into a struggle by MacMurray to help Ava regain her memory and to retrieve the pearls. Meanwhile Gomez, suspecting that Ava knew where the pearls were hidden, kidnaps and tortures her to make her talk. Learning of her disappearance, MacMurray goes after Gomez and Lloyd. He manages to locate Ava and kills both her kidnapers in order to effect her rescue. MacMurray, after turning the pearls over to the authorities, prepares to fly home. In the meantime, Ava's frightful experience helps her to regain her memory. Her husband, realizing that her love for MacMurray was much deeper than her devotion to him, rushes her to the airport in time for her to join MacMurray on the return trip.

Seton I. Miller and Robert Thoeren wrote the screen play from an original story by Mr. Miller. Jerry Bresler produced it, and John Brahm directed it. The cast includes Richad Haydn, Spring Byington, Porter Hall and others. Adult entertainment.

"I Know Where I'm Going" with Wendy Hiller and Roger Livesey

(*Prestige—Univ.-Int'l., no rel. date set; time, 91 min.*)

An odd but charming British-made picture. Revolving around a mercenary young Englishwoman who plans to marry an aged industrialist for his wealth, the unusual story depicts how the forces of nature and the sincerity of a group of simple Scottish folk, whose way of living teaches her that money cannot buy happiness, induce her to renounce her gold-digging ways for the true love of a young Highland naval officer. The production is exceedingly fine in every detail, and the photography is superb; the shots of Scotland's Western Isles, where the action takes place, furnish interesting and colorful backgrounds. But it is a picture that belongs in art houses that cater to cultured audiences, for it lacks mass appeal; the motion picture rank and file will find the action much too slow, and the sophisticated wit and the pointed Scottish humor will at times be lost on them. Much of the picture's charm lies in the Scottish characters and their customs.

All the players perform well, but their names mean nothing at the American box-office:—

Believing that money is the only yardstick by which her future happiness can be measured, Wendy Hiller leaves London to marry the industrialist, who lived on Kiloran, a tiny Hebridean island. Upon reaching the Isle of Mull, she finds herself unable to cross to Kiloran, several miles away, because of a severe storm. Roger Livesey, the laird of Kiloran, who had leased his island to the industrialist while he (Livesey) served in the Navy, and who, too, wanted to reach Kiloran for a hunting vacation, offers Wendy the hospitality of some Scottish friends until the storm blows over. She finds in the people she meets a new world in which there is happiness and contentment, but very little money. Both Wendy and Livesey fall in love, but she finds it hard to identify the new standard of values around her with her old beliefs. Irritable, and eager to get to Kiloran, she begins to despise the Scottish folk and refuses to believe their warnings that the sea was too dangerous to cross. After Livesey, against his better judgment, makes an unsuccessful attempt to get her across, an attempt that almost costs them their lives, Wendy realizes her love for him; she forsakes her ambitions for power and wealth to marry him.

The story was written, produced, and directed by Michael Powell and Emeric Pressburger.

Unobjectionable morally.

"High Tide" with Lee Tracy, Don Castle and Julie Bishop

(*Monogram, no release date set; time,* 70 *min.*)

A pretty good program murder-mystery melodrama, with a newspaper background. The plot is cleverly worked out, and the identity of the killer is so well concealed that it comes as a surprise when disclosed at the finish, giving the story an unlooked for twist. A good part of the story is told by dialogue rather than by action, but this does not lessen one's interest in the tense proceedings. Besides, it has more than a fair share of excitement. The entire cast is uniformly good, with Lee Tracy, as a fast-talking, crusading newspaper editor, giving a fine performance in a role that is well suited to his talents. There is some romantic interest, but it is minimized.

The opening scene shows a wrecked car on the edge of a rocky beach, with its occupants, Lee Tracy and Don Castle, trapped in the wreck. As they lay there, too injured to move and waiting for the tide to rise and cover them, they go over the events that led to their predicament. In flashback, it is shown that Douglas Walton, Tracy's publisher, had been murdered, presumably by gangsters in the pay of Anthony Warde, whom Tracy had fought through his newspaper columns. Castle, a former newspaperman turned private detective, had been hired by Tracy to protect him from any attempts on his life by Warde's gang. Inspector Regis Toomey, investigating the murder, had discovered that Julie Bishop, the dead man's philandering wife, had once been Castle's sweetheart and was still in love with him. Circumstancial evidence had made a suspect of Castle and, to clear himself, he had started an investigation of his own. Different clues he had picked up pointed to Tracy as the killer. Tracy, who had engineered the murder with the connivance of Warde as part of a plan to gain ownership of the paper, had realized that Castle was closing in on him. He had tried to dispose of him through a car crash only to be caught in the wreck himself. With the tide coming closer each moment, Tracy, mortally injured, makes a full confession. Meanwhile Castle manages to free himself, and crawls to safety as the waters push over Tracy's body.

Robert Pressnell, Sr. wrote the screen play, Jack Wrather produced it, and John Reinhardt directed it.

Adult entertainment.

"Wild Harvest" with Alan Ladd and Dorothy Lamour

(*Paramount, no release date set; time,* 92 *min.*)

This comedy-melodrama will undoubtedly prove a good box-office attraction because of the popularity of the stars. But judged solely by the merits of the story, it is only a fair entertainment, the sort that should go over pretty well with those who enjoy rugged action with robust sex overtones. Revolving around a group of adventurers who form a combine to havest wheat from Texas to Canada, the story is laid against an impressive background of wheatfields and the subject matter offered fine dramatic possibilities, but it has been developed in so weak a manner that it is dramatically ineffective. It lacks human appeal and no real sympathy is felt for any of the characters, whose actions leave much to be desired, socially and ethically. The action has plentiful excitement, with numerous fist fights punctuated by slapstick touches, and with a highly thrilling road chase, in which the combine eludes a group of irate farmers, maddened because part of their wheat had been stolen. As the two-fisted leader of the combine, Alan Ladd is cast in the type of role his fans will undoubtedly enjoy. Dorothy Lamour, as a woman of easy virtue, plays her part with all the sultry charm she can command, but her performance is lacking in subtlety and finesse:—

After obtaining a fleet of six huge machines to harvest wheat, Ladd and his crew find themselves stuck in a small Texas town, without funds to pay the freight bill on the machines. Robert Preston, a brilliant mechanic and Ladd's associate in other ready-money ventures, joins the outfit and furnishes them with enough money to get rolling. They run into trouble when a wheatfield fire destroys one machine and renders the others useless for several days, and when a rival crew starts a price-cutting war, edging them out of several contracts. But Ladd's major troubles begin when he meets Dorothy, flighty niece of a Kansas farmer. She uses her charms to get him to take her with him, but he rejects her advances lest her presence undermine the crew's morale. To get even, Dorothy marries Preston. Her presence soon affects the crew, but Ladd manages to keep them intact. A crisis arises when Preston, to keep pace with Dorothy's extravagances, steal the farmers' wheat and is caught selling it in the black market. The crew favors turning Preston over to the authorities, but Ladd persuades them to help the misled fellow. Loading the combines on trucks, they elude the enraged farmers in a mad dash across the state line. Once safe, Ladd compels Preston to reimburse the duped farmers. Dorothy, angered because Preston had given up his ill-gotten gains, needles both men into a showdown fight by declaring that she had married Preston to be near Ladd. It ends with both men realizing that they had been fighting for something neither really wanted. They resume their friendship and leave Dorothy stranded.

John Monks, Jr. wrote the screen play from a story by Houston Branch, Robert Fellows produced it, and Tay Garnett directed it. The cast includes Lloyd Nolan, Allen Jenkins and others. Strictly adult fare.

THE CHICKENS COME HOME TO ROOST

Before Eric Johnston, president of the Motion Picture Association, returned from his recent European trip, an Associated Press dispatch from Paris, France, credited him with saying that Hollywood is refusing to send to Europe either "The Grapes of Wrath" or "Tobacco Road" because these two pictures might again be used as propaganda against the United States.

The dispatch stated that an old German copy of "The Grapes of Wrath," imported in Yugoslavia, was reedited and put out under the sarcastic title, "The Paradise of American Democracy."

Pictures that give to people abroad a false or distorted impression of the American way of life have been condemned in these columns many times. Back in 1939, when HARRISON'S REPORTS called the industry's attention to the possibility that Columbia's "Mr. Smith Goes to Washington" would do the United States great harm if it were sent abroad, Columbia was so incensed that it accused this paper of bias. The company, as well as some others in the industry, could not see how in the name of common sense a comedy such as that could bring disgrace upon this country. But I have been informed by the finance minister of a foreign nation that, during the war, the Nazis made extensive use of the picture to belittle the United States, not only to its own people, but also to the people of the occupied countries. As a matter of fact, some of the Europeans were under the impression that the picture was produced in Germany for the express purpose of discrediting the United States.

The Nazis adopted the same methods in South America, where they, not only furnished the picture to the exhibitors rental free, but in some instances went so far as to pay exhibitors to show it.

In September, 1942, *Life* magazine reported that Phylis Argoll, a former correspondent on the *Japan Newsweek*, who was returned to the United States on a diplomatic exchange ship, stated that, in Tokyo, the Japanese were showing "Mr. Smith Goes to Washington" as "an example of the degeneration of American democracy."

I can cite many more instances to show how this picture as well as others have been used for anti-U.S. propaganda purposes.

While in Europe, Mr. Johnston undoubtedly obtained first-hand information as to the harm that is done to this country by pictures founded on synthetic stories misrepresenting it, and I am sure that, now that he has returned, he will have much to say to the American producers about the harmful effect their atrocious films have in Europe. His counsel may induce them to exercise greater care in their depiction of the American scene.

Our government is spending billions of dollars abroad to save the world from Communism, but all that money may be spent without results if the American producers continue to put into the hands of this country's enemies films that enable them to say to the world: "Gentlemen, here is your American Democracy! People governed by a crooked legislative body ("Mr. Smith Goes to Washington"); a rotten judiciary system ("Roxie Hart" and others); and people with vicious moral character, gangsters, murderers, thieves (too many pictures to be mentioned in this editorial)—all perfect examples of the degeneration of American Democracy!"

A QUESTION OF ETHICS

About the middle of May, Dr. Herbert T. Kalmus, president of Technicolor Corporation, told a meeting of the company's stockholders of the progress that Technicolor has made, and of the fine condition of the company's affairs. When questioned about the competition that Technicolor faces from other processes. Dr. Kalmus said, according to the *Film Daily*, that "various people have been struggling with the problem for some time, but that it has proved to be a very difficult undertaking."

Quoted directly by *Film Daily*, Dr. Kalmus added: "I think that the other color processes, at the moment, are not the competition. The real competition is black-and-white which processes motion picture film at a cost of 1¾ cents per foot as against 6¾ cents for Technicolor."

In attempting to belittle the other color processes, Dr. Kalmus committed a breach of ethics, for in modern psychology it is considered unethical for a person to talk against his competitor's product.

What are the facts?

It is evident that, when Dr. Kalmus made that statement, he had not seen the latest demonstration of at least one process—Cinecolor. For instance, "Black Gold," the Allied Artists' picture, and "The Red Stallion," the Eagle-Lion picture, both of which were photographed by the Cinecolor process. The color in either of these two pictures is admirable— it is less gaudy than most color in Technicolor pictures.

It is true that, in most pictures that are photographed by the Technicolor process, the gaudiness is the fault, not of the process, but of the unit producers, who select the gaudiest colors possible and to such an extent that the color in many instances screams. Only in instances where the printing of the film is rushed can one lay the blame on the Technicolor laboratory.

In the opinion of this paper, it is apparent that Dr. Kalmus, by trying to belittle the other processes, showed fear lest they be developed to a point where they may become formidable competitors to Technicolor. Otherwise, why should he pay any attention to them? If they are not competitors, why notice them?

In addition to Cinecolor, there are still other processes in development. For instance, Ansco Color, the offshoot of the German process, and Truecolor, developed by Republic.

In reference to Truecolor, the technical expert working with that process told this paper that his company is collaborating with Eastman Kodak, which makes their raw stock, to correct the color appearance of the player's faces. Outdoor scenery, however, photographs very well. This technical expert said also that, in the future, raw stock will be manufactured in such a way that the colors will be contained in it. In addition, they are working for a third color and may have it perfected in less than a year!

When other color processes are developed, and the cost is brought further down, there will be, in the opinion of this paper, very few features photographed in black-and-white. For this reason it is essential that the producers encourage processes other than Technicolor, which has dominated the field for years. Progress can come only with fair competition and not by a virtual monopoly.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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THE BRITISH GOVERNMENT'S BLUNDER

By this time, every reader of HARRISON'S REPORTS knows that the Socialistic British Government has imposed a confiscatory tax on American pictures. This tax amounts to 75% of what each picture may eventually earn.

Eric Johnston, representing the American producer-distributors, fought hard to avert such a taxation by offering to the British Government other solutions, the kind that the American producers would have readily accepted to help Britain weather its financial storm.

Were Britain's financial difficulties the only motive that prompted the imposition of this tax, it wouldn't hurt so much, but these difficulties seem to have given the British Government the chance it has been seeking for a long time —to drive the predominance of the American pictures from the British market.

The United States has always come to the aid of Britain when she needed help. Not long ago it lent her approximately four billion dollars even though our Government knew that this money would never be repaid. And the United States was, and perhaps still is, ready to lend her more money so that she might not collapse financially, for when the income from abroad is more than the outgo there is no other way. But this confiscatory tax will undoubtedly so arouse the American people that public opinion may make it difficult for our Government to extend to Britain additional aid.

After all, you don't punch your friend in the nose, particularly after the friend has given every possible indication that he will stand by you in your hour of need. But that is what the British Government has done. And it wasn't a punch—it was a wallop.

It is manifest that the British Government, in adopting this oppressive tax, has not counted on the consequences to its own interests. Regardless of the vomitings of the British daily press against American pictures, the British exhibitors must have American pictures to keep their doors open. They cannot keep their theatres open with British pictures, which amount to about forty-five a year, and the British producers cannot produce more because they lack the necessary mechanical equipment. To obtain such equipment, they need dollars—American dollars. And it is inconceivable that our Government will continue to furnish Britain with American dollars when these are used to injure American business.

The British exhibitors have been stunned as much as the American producers. They realize that their livelihood depends mostly on American pictures, and now that the American producers have stopped all film shipments to their country hundreds of these exhibitors may be compelled to shut their doors. As a result, the British Government will lose millions of pounds in taxes. Moreover, the British producers themselves will suffer severely, for with hundreds of British theatres closed down the decreased revenue from their own market may make it unprofitable to continue production.

And it is not the financial loss alone that is to be considered—the loss of morale may be even more important; the motion picture has been furnishing the British people the best means of escape their sacrifices demanded of them. Without the American pictures to bring joy into their hearts and a smile on their lips, these sacrifices will be harder to bear.

The American producers' decision to stop sending films to Great Britain was the only logical step they could take. As Mr. Johnston put it, the British Government should not expect the American producers to sell Britain one dollar's worth of film for twenty-five cents—it just isn't done, except at bankruptcy proceedings. And the American producers are not bankrupt.

Congress is not in session and for this reason we cannot know how it feels as a body about this British move. But individual Congressmen will, no doubt, voice their opinions, and you may be sure that their remarks will not be flattering. Already one of them has expressed his opinion—Eugene Worley, of Texas, who, in condemning the move, said that it is a "distinct violation" of the reciprocal trade agreements and the British loan agreement.

It is the opinion of HARRISON'S REPORTS that, when the consequences of the British Government's move is fully realized in Great Britain, the British public will either compel the Government to reconsider and come to a fair agreement with the American producers, or force it out of office. If neither happens, a great furor will arise in Washington.

BRITISH LOSSES MUST NOT BE SADDLED ON AMERICAN EXHIBITORS

The smoke from the British tax "bombshell" had hardly cleared away before producer-distributor statements, in which it is suggested that the American exhibitors pay higher film rentals and practice better showmanship so as to overcome the loss of British revenue, started to make the rounds.

Mr. Abram F. Myers, National Allied's chairman of the board and general counsel, has sounded a warning to the producers that any attempt to foist these losss upon the American exhibitors will meet stiff resistance. After castigating Britain's Socialistic Government for imposing a confiscatory tax on American film earnings, Mr. Myers had this to say in a recent organizational bulletin:

"The most serious aspect of the situation from the standpoint of American exhibitors is the suggestion emanating from some quarters to the effect that producer losses will be made up, at least in part, by increased film rentals. It must be remembered that the American exhibitor is not an exporter of film and has not assumed any of the hazards of that occupation. Neither does the producer-distributor assume the fire, accident and other risks of theatre operation. Any attempt by the producer-distributors to maintain their present high profits by saddling their foreign losses upon American exhibitors will provoke the utmost resistance.

"Exhibitors will reject all arguments advanced by film salesmen for higher prices based on the situation in England.

"We assume the Big Eight members of the Motion Picture Export Association are aware of the limitations of the Export Trade Act. That statute grants immunity from prosecution under the anti-trust laws to agreements between concerns engaged in the export trade 'provided such association, agreement, or act is not in restraint of trade within the United States . . .' The following proviso is especially significant:

" 'Provided, That such association does not either in the United States or elsewhere, enter into any agreement, understanding, or conspiracy, *or do any act which artificially or intentionally enhances or depresses prices within the United States of commodities of the class exported by such association*, or which substantially lessens competition within the United States or otherwise restrains trade therein.' (Italics ours.)"

"Body and Soul" with John Garfield and Lilli Palmer

(*United Artists, Aug.* 22; *time,* 104 *min.*)

A good melodrama, revolving around professional boxing and fixed fights engineered by racketeering gamblers. The story is the routine one about the East Side boy who, after battling his way to the top, becomes an egotistical playboy, to the distress of his mother and sweetheart, but it has been presented in an interesting way, holding one's attention throughout. Several of the situations, particularly those dealing with the strained relationship between the hero and his mother and sweetheart, are emotionally stirring. As the hero, John Garfield is effective; one does not condone his willing involvement with a crooked fight promoter, but one understands that he had no choice in the matter in order to obtain a chance at the title. His arrogance, of course, is unpleasant, but he wins a measure of sympathy because of his kindness to a broken-down colored ex-champion, admirably played by Canada Lee. The audience is completely with him at the finish, where he risks his life and knowingly sacrifices a fortune bet against himself in order to win a fight and redeem himself. The fight sequences are extremely good. On the whole, however, it is not a cheerful entertainment, and certainly is not a picture for children:—

When the accidental death of his father leaves the family destitute, Garfield becomes a professional boxer over the objections of his mother, Anne Revere. Lilli Palmer, his sweetheart, encourages him. Under the guidance of Joseph Pevney, his pal, Garfield becomes the leading challenger for the middleweight title and, in order to fight Lee, the champion, is compelled to sell 50% of himself to Lloyd Goff, a crooked promoter, who controlled big-time boxing. Garfield wins the title from Lee, unaware that Lee, suffering from a serious head injury, had been compelled to defend the title because of his indebtedness to Goff. The fight leaves Lee a physical wreck, and Garfield, learning the truth, cares for him. Success goes to Garfield's head, and for the next several years he lives a gay life with Hazel Brooks, a blonde gold-digger, and is constantly in debt to Goff. He becomes estranged from Lilli and his mother because of their insistence that he quit the fight game, which was ruining his character. Meanwhile both Lee and Pevney meet their deaths, with Goff the indirect cause for their demise. Heavily in debt to Goff, Garfield is eventually forced by the promoter to agree to lose his title in a fixed fight, and is given $60,000 to bet against himself. He reconciles with Lilli before before the match, but when she learns that the fight was fixed she leaves him. Realizing that he had made a mess of his life, Garfield wins the fight and redeems himself in Lilli's eyes.

Araham Polansky wrote the screen play, Bob Roberts produced it, and Robert Rossen directed it. The cast includes William Conrad, Art Smith and others.

"Adventure Island" with Rory Calhoun, Rhonda Fleming and Paul Kelly

(*Paramount, October* 10; *time,* 67 *min.*)

An ordinary program melodrama, bolstered by good Cinecolor photography. It is a remake of "Ebb Tide," which has been produced twice before by Paramount, in 1922 and 1937. This version offers nothing novel in the plot or in the way it has been treated. As a matter of fact, the plot is so far-fetched that many spectators will consider it silly even though it is played straight. As it stands, its appeal will be directed mainly to undiscriminating patrons, who do not concern themselves with a plot's implausibilities as long as it has a fair share of excitement. There are times, however, when the action lags considerably. None of the players warrant a bouquet for acting, but they do the best they can with the trite material. The South Sea backgrounds are enhanced considerably by the color photography:—

Three derelict beachcombers—Paul Kelly, a former sea captain who had lost his papers when his ship sank while he was drunk; John Abbott, a shiftless Cockney; and Rory Calhoun, a young American, are jailed on a South Sea island when they attempt to steal food. When a ship enters port with a dead captain aboard, all three are offered their freedom if Kelly will take command and guide the ship to Australia. Once aboard, Kelly decides to take the ship to Peru, and there to sell it along with its cargo of champagne. Rhonda Fleming, daughter of the dead sea captain, tries to force Kelly at gunpoint to proceed to Australia, but she is overpowered. Later, Kelly discovers that the champagne bottles contained water, and that Rhonda's father had planned to scuttle the ship to collect the insurance. Her presence aboard had interferred with his plans. When an uncharted island hoves into view, the three men go ashore to investigate. They find it to be a pearl center, ruled by Alan Napier, a ruthless Englishman, who had convinced the natives that he was a white god. He punished offending natives by throwing them into a snake pit. Kelly and Abbott plot to kill Napier to steal his pearls. Calhoun opposes the plan. Napier, suspecting the plot, stands his guard. In the course of events, Rhonda comes ashore to seek Napier's aid. The Englishman decides to hold her captive and to dispose of the others. In the melee that follows, Napier kills both Kelly and Abbott, but meets his own death by falling into the snake pit. Calhoun effects Rhonda's rescue, and both return to the ship to start life anew.

Maxwell Shane wrote the screen play based on the novel "Ebb Tide," by Robert Louis Stevenson and Lloyd Osborne. William Pine and William Thomas produced it, and Peter Stewart directed it.

Adult entertainment.

"Stork Bites Man" with Jackie Cooper, Gus Schilling and Gene Roberts

(*United Artists, June* 21; *time,* 67 *min.*)

The housing shortage and hotel operators who will not rent apartments to families with children give this comedy subject matter that is topical, but a trite script and forced comedy situations make it a rather dull program entertainment. Most of the comedy revolves around the efforts of the hero, an apartment house manager, to keep from his irascible employer the fact that his wife was to become a mother. There are flashes of good comedy here and there, but for the most part the proceedings are too silly to be funny. A bit of fantasy is worked into the plot in that an invisible stork counsels the hero throughout his predicament, but it is not very effective. Except for the fact that he is made to apear rather "sappy," Jackie Cooper, as the harrassed manager, does fairly well. Gus Schilling, as a salesman for baby supplies, provokes most of the film's genuine laughs:—

Learning that he was approaching fatherhood, Cooper realizes that the inflexible rule of his employer (Emory Parnell), banning the renting of apartments to families with children, applied also to himself. He tries to keep the news a secret, but his mother-

in-law, who had arrived to be with her daughter (Gene Roberts) during her pregnancy, makes matters difficult by arranging with Gus Schilling to deliver baby supplies. Caught by Parnell while Schilling teaches him how to handle a baby, Cooper saves his job by explaining that his mother-in-law was expecting a child. In due time Parnell discovers the truth, discharges Cooper, and puts him out of the house. The invisible Stork berates Cooper for accepting his fate and inspires him to start a campaign against Parnell and all other landlords who refused to rent to families with children. Schilling's company backs Cooper, who organizes a boycott against Parnell's apartment house. Parnell soon finds himself without telephone, elevator, Cooper, however, enlists the aid of city officials, who laundry or maid service, but he refuses to yield. threaten to close down the building because of unsanitary conditions. Unable to withstand the pressure, Parnell finally gives in. It ends with Cooper getting his job and apartment back, and with Parnell assuming a more friendly attitude towards children.

Cyril Endfield wrote the screen play and directed it from an original story by Louis Pollock. Buddy Rogers and Ralph Cohn produced it.

Unobjectionable morally.

"Keeper of the Bees" with Michael Duane, Gloria Henry and Harry Davenport

(*Columbia, July* 10; *time,* 68 *min.*)

This third screen version of Gene Stratton Porter's well known novel is an unpretentious but pleasant enough human interest drama, the sort that will fare best with the family trade in small-town and neighborhood theatres on the lower half of a double bill. Others may find the saccharine story much too dated and obvious to suit their tastes. Moreover, it drags considerably, owing to the fact that the plot is developed by dialogue rather than by action. Of the cast, Harry Davenport, as an old bee keeper, gives an outstanding performance. His homespun philosophy, and the manner in which he forgets his own misfortune to lend a helping hand to less fortunate people, endears him to the audience. Mixed in with the emotional appeal are some chucklesome comic bits. The romantic interest is pleasing:—

Davenport meets Michael Duane, an embittered young artist who had become a vagabond, and tries to induce the young man to stay at his home, in the hope that he would learn the secret of his bitterness and straighten him out. Duane rejects the idea, but when Davenport is stricken with a heart attack he agrees to temporarily take over the care of the bee hives. Jo Ann Marlowe, a 12-year-old child who lived at an orphan asylum nearby, becomes interested in Duane and helps him care for the bees. Duane, in turn, falls in love with Gloria Henry, who worked for Jane Darwell, gossipy superintendent of the asylum. Duane confides to Jo that he had been unhappily married and divorced, and asks her to keep his secret. His stay at Davenport's home gives him a new outlook on life and he resumes his painting. Several of his paintings are acclaimed, winning him fame. Because of this, his ex-wife, Frances Robinson, telephones him to seek a reconciliation. Duane rejects her. Their conservation, however, is overheard on a party line by Miss Darwell, who spreads a report that Gloria was having an affair with a married man. Duane, furious, believes that little Jo had betrayed him. The youngster, to vindicate herself, lets loose a swarm of bees on Miss Darwell, compelling her to confess that she had spread the false rumor. Davenport patches up the misunderstanding between Gloria and Duane, and bestows upon them his cottage as a wedding gift. The picture of happiness is complete with the young couple's adoption of Jo.

Lawrence E. Watkin and Malcolm Stuart Boylan wrote the screen play, John Haggot produced it, and John Sturges directed it. The cast includes J. Farrell MacDonald, Will Wright and others.

"Life With Father" with William Powell and Irene Dunne

(*Warner Bros., no release date set; time,* 118 *min.*)

Delightful entertainment. Based on the well known stage play, which just completed a successful eight-year run on Broadway, this domestic comedy should prove to be a top money-making attraction, for there is a ready-made audience of millions who have read Clarence Day's amusing sketches of his semi-tyrannical father; and the fame of the play has certainly aroused the interest of those who have not read Day's writings.

It is a handsome production, and the opulent sets of the 1880 period depicted are enhanced by the Technicolor photography. As for the acting, William Powell, as Father, is excellent; as the domineering head of the household, he gives to the characterization a high-spirited overbearingness that is just right, yet at all times the spectator is aware that beneath his raging and fuming exterior is a tender affection for his wife and a warm regard for his four sons. Irene Dunne, as Mother, turns in a charming performance; she flutters about the house catering to her despotic husband's rugged individualism, but in a deceptively gentle way vanquishes him at every turn without injuring his importance as head of the house. The others in the cast are equally as good.

Briefly, the story revolves around Father's stormy tirades, which frightens the maids out of the house and creates a constant servant problem for Mother; his sacrilegious attitude in the matter of being baptized, a ritual that had not been attended to in his early youth, much to the horrification of Mother, who determines to purify him in the eyes of God; his anathema to visiting relatives, whose presence he enjoys in spite of himself; and his unsuccessful efforts to teach Mother the importance of balancing household accounts. An amusing by-plot revolves around the adolescent romance between Jimmy Lydon, as the eldest son, and Elizabeth Taylor, as a 17-year-old friend of the family.

The comedy never reaches hilarious proportions, but it keeps one chuckling throughout. Particularly humorous is the manner in which Father battles against being baptized only to submit unhappily at the finish under Mother's gentle but firm pressure. As a matter of fact, each of the different family problems begin with Father asserting himself in no uncertain terms as to the manner in which the problem should be handled, but it ends invariably with Mother winning her own way. The human side of Father is warmly portrayed by Powell when Miss Dunne falls unaccountably ill; his genuine grief touches one.

For all the picture's virtues, it is, however, overlong and could certainly benefit by some judicious cutting.

Donald Ogden Stewart wrote the screen play from the original play by Howard Lindsay and Russel Crouse, based on Clarence Day's sketches. Robert Buckner produced it, and Michael Curtiz directed it.

Suitable for the entire family.

A CLARIFICATION OF THE 20TH CENTURY-FOX RENTAL RELIEF PLAN

A number of subscribers have communicated with this office requesting a clarification of 20th Century-Fox's rental relief plan, which was dealt with editorially in last week's issue.

In response to these requests, Andy Smith, general sales manager of the company, has sent to this paper a step by step itemization of the scale deal, as well as a chart, showing how the scale deal is operative on the basis of $100 house expense. The percentage itemization and the chart are herewith reproduced for the benefit and information of all exhibitors:

SCALE DEAL

From the first dollar for the distributor	For the theatre
15% of the gross	No profit
17½% " " "	Profit 17½% of film rental
20% " " "	" 20% " " "
22½% " " "	" 22½% " " "
25% " " "	" 25% " " "
27½% " " "	" 27½% " " "
30% " " "	" 30% " " "
32½% " " "	" 32½% " " "
35% " " "	" 50% " " "
37½% " " "	" 50% " " "
40% " " "	" 50% " " "

Over the 40% figure, the company and exhibitor share dollar for dollar.

Scale Deal Based on $100 Expense

FILM RENTAL	Theatre Profit % of Film Rental	Theatre Profit % of Gross Receipts	% of Gross Receipts Applicable to Film Rental and Theatre Profit	% of Gross Receipts Applicable to House Expense of $100.	Gross Receipts Scale
15	—	—	15.00	85.00	$117.65
17.5	17.5	3.06	20.56	79.44	125.88
20	20	4.00	24.00	76.00	131.58
22.5	22.5	5.06	27.56	72.44	138.05
25	25	6.25	31.25	68.75	145.45
27.5	27.5	7.56	35.06	64.94	153.99
30	30	9.00	39.00	61.00	163.93
32.5	32.5	10.56	43.06	56.94	175.62
35	50	17.50	52.50	47.50	210.53
37.5	50	18.75	56.25	43.75	228.57
40	50	20.00	60.00	40.00	250.00

%	Gross Receipts Per Above Scale	Film Rental	Theatre Profit	House Expense
15	$117.65	$ 17.65	$ —	$100.
17.5	125.88	22.03	3.85	100.
20	131.58	26.32	5.26	100.
22.5	138.05	31.06	6.99	100.
25	145.45	36.36	9.09	100.
27.5	153.99	42.35	11.64	100.
30	163.93	49.18	14.75	100.
32.5	175.62	57.08	18.54	100.
35	210.53	73.68	36.85	100.
37.5	228.57	85.71	42.86	100.
40	250.00	100.00	50.00	100.

In further explanation of the above chart, the company informs this paper that the gross receipts scale indicates the figure at which each percentage step begins. For example, the 15% film rental step begins with $117.65 and is applicable to all gross receipts up to $125.87, one cent below the figure of $125.88, at which point the 17½% film rental step begins. The 17½% film rental step is applicable from $125.88 to $131.57, one cent below the figure of $131.58, at which point the 20% film rental step takes effect. The same formula is applicable to the other percentage steps.

The theatre profits indicated on the chart are figured at the start of each percentage step, in accordance with the percentage of the film rental allowed as profit. But as the gross receipts within each percentage step increases, the percentage of film rental allowed as profit increases, too. For example, at the 25% step, the starting point of the gross receipts is $145.45, giving the company $36.36 or 25% as film rental, and giving the theatre $9.09 as profit, which is 25% of the film rental. If the theatre grosses $150.00, the company will receive 25% or $37.50. By adding to this figure $100 for house expenses, the exhibitor is left with $12.50 or 33⅓% of the film rental as profit. If the theatre grosses $153.98, which is still within the 25% step, the company will receive $38.50 as film rental. By adding to this figure $100 for house expenses, the exhibitor is left with $15.48, which is approximately 40% of the film rental as profit. But when the gross hits $153.99, where the 27½% step begins, the profit starts at $11.64, which is 27½% of the film rental. Within this percentage step, too, however, the percentage of the theatre's profits will rise with increased receipts. In other words, the percentage of the theatre's profits fluctuate within each percentage step, reaching the highest point at the figure that is one cent below the starting figure of the next percentage step.

All figures given in the chart are based on a $100 expense. Accordingly, if your house expense is only $50, the figures should be cut in half. If your house expense is $300, the figures should be tripled.

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

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(Distribution through Monogram)

1 It Happened on Fifth Ave.—Storm-Moore-DeFore . . . . . Apr. 19
2 Black Gold—Quinn-DeMille . . . . . Aug. 1
3 The Gangster—Sullivan-Belita . . . . . Nov. 22

Columbia Features

(729 *Seventh Ave., New York* 19, N. Y.)

812 For the Love of Rusty—Ted Donaldson . . . . . May 1
820 Bulldog Drummond at Bay—Randell-Louise . . May 15
817 The Millerson Case—Warner Baxter . . . . . May 29
868 Prairie Riders—Chas. Starrett (54 m.) . . . . . May 29
815 Little Miss Broadway—Porter-Shelton . . . . . June 19
811 Sport of Kings—Campbell-Henry . . . . . June 26
853 Swing the Western Way—Musical Western (66 m.) . . . . . June 26
839 The Corpse Came C.O.D.—Brent-Blondell . . . . . June
869 Stranger from Ponca City—Starrett (56 m.) . . July 3
803 Keeper of the Bees—Duane-Davenport . . . . . July 10
835 Pacific Adventure—Foreign cast . . . . . July
838 Gunfighters—Scott-Britton . . . . . July
813 Son of Rusty—Donaldson-Powers . . . . . Aug. 7
870 Riders of the Lone Star—Starrett (55 m.) . . . . Aug. 14
851 Smoky River Serenade—Musical Western . . . . Aug. 21
837 Last of the Redmen—Hall-Ankers . . . . . August
Bulldog Drummond Strikes Back—Randell-Henry . . . . . Sept. 4
When a Girl's Beautiful—Jergens-Platt . . . . . Sept. 25

Eagle-Lion Features

(165 *West 46th St., New York* 19, N. Y.)
(Distribution through PRC Exchanges)

102 It's a Joke Son—Delmar-Merkel . . . . . Jan. 25
101 Bedelia—Lockwood-Hunter . . . . . Feb. 1
103 The Adventuress—Deborah Kerr . . . . . Mar. 17
104 Lost Honeymoon—Tone-Richards-Conway . . . Mar. 29
105 Repeat Performance—Hayward-Leslie . . . . . May 22
107 Red Stallion—Donaldson-Paige . . . . . Aug. 16
106 Caravan—English-made . . . . . Aug. 23
Green for Danger—English-made . . . . . Sept. 13
Out of the Blue—Mayo-Brent-Landis . . . . . Sept. 20
Love from a Stranger—Hodiak-Sidney . . . . . Oct. 4
The Man from Texas—Craig-Bari . . . . . Oct. 18

Metro-Goldwyn-Mayer Features

(1540 *Broadway, New York* 19, N. Y.)

1946-47

718 It Happened in Brooklyn—Sinatra-Grayson . . Apr. 4
719 Little Mr. Jim—Jenkins-Craig . . . . . Apr. 11
720 The Sea of Grass—Hepburn-Tracy . . . . . Apr. 25
721 High Barbaree—Johnson-Allyson . . . . . May 2
717 The Yearling—Peck-Wyman . . . . . May 9
722 Undercover Maisie—Sothern-Nelson . . . . . May 16
724 Dark Delusion—Craig-Barrymore-Bremer . . . . June 6
725 Living in a Big Way—Kelly-MacDonald . . . . . June 20
726 Cynthia—Murphy-Astor-Taylor . . . . . July 4
728 The Hucksters—Gable-Kerr . . . . . July 11
727 Fiesta—Esther Williams . . . . . July 18
723 The Great Waltz—Reissue . . . . . July 25
729 Romance of Rosy Ridge—Johnson-Mitchell . . . Aug. 15

(*End of* 1946-47 *Season*)

Beginning of 1947-48 Season

801 Song of the Thin Man—Powell-Loy . . . . . Sept. 5
802 Unfinished Dance—O'Brien-Charisse . . . . . Sept. 19
803 The Arnelo Affair—Hodiak-Murphy-Gifford . Sept. 26
804 Song of Love—Hepburn-Walker-Henreid . . . . . Oct. 3
805 Merton of the Movies—Skelton-O'Brien . . . . . Oct. 17

Monogram Features

(630 *Ninth Ave., New York* 19, N. Y.)

1946-47

671 Land of the Lawless—J. M. Brown (59 m.) . . Apr. 26
617 Queen of the Yukon—Reissue . . . . . May 3
616 Hard Boiled Mahoney—Bowery Boys . . . . . May 10
618 Sarge Goes to College—Stewart-Preisser . . . . . May 17
672 The Law Comes to Gunsight—J. M. Brown (56 min.) . . . . . May 24
682 Song of the Wasteland—Jimmy Wakely (56 m.) . . . . . May 31
619 Wolf Call—Reissue . . . . . June 7
620 High Conquest—Lee-Roland . . . . . June 21
677 Code of the Saddle—J. M. Brown (53 m.) . . . . June 28

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Dillinger—reissue ..... July 5
Mutiny in the Big House—reissue ..... July 5
621 Kilroy Was Here—Cooper-McKay ..... July 19
666 Thunderbolt—Documentary (44 m.) ..... July 26
623 Robin Hood of Monterey—Roland-Brent (55 m.) ..... Aug. 2
622 News Hounds—Bowery Boys ..... Aug. 9
673 Flashing Guns—J. M. Brown (59 m.) ..... Aug. 16
Ridin' Down the Trail—Wakely ..... Aug. 23
Dusty Trail—J. M. Brown ..... Sept. 27
625 Bowery Buckaroos—Bowery Boys ..... Oct. 11
(*More to Come*)

Beginning of 1947-48 Season

High Tide—Tracy-Castle ..... Sept. 13
That Guy Palooka—Errol-Kirkwood, Jr. ..... Sept. 20

Paramount Features

(1501 *Broadway, New York* 18, N. Y.)

1946-47

4611 Blaze of Noon—Holden-Baxter ..... May 2
4622 Big Town—Reed-Brooks ..... May 25
4612 Calcutta—Ladd-Russell ..... May 30
4623 Danger Street—Withers-Lowery ..... June 20
4614 The Trouble with Women—Milland-Wright ..... June 27
4615 Perils of Pauline—Hutton-Lund ..... July 4
4616 Dear Ruth—Holden-Caulfield ..... July 18
4624 I Cover Big Town—Reed-Brooks ..... July 25
4617 Desert Fury—Scott-Hodiak-Lancaster ..... Aug. 15
4625 Jungle Flight—Lowery-Savage ..... Aug. 22
4618 Variety Girl—All-star cast ..... Aug. 29
4613 Welcome Stranger—Crosby-Fitzgerald ..... Not set
(*End of 1946-47 Season*)

Beginning of 1947-48 Season

4701 Wild Harvest—Ladd-Lamour ..... Sept. 26
4702 Adventure Island—Calhoun-Fleming-Kelly ..... Oct. 10

PRC Pictures, Inc. Features

(625 *Madison Ave., New York* 22, N. Y.)

752 Border Feud—LaRue-St.John (55 m.) ..... May 10
716 Too Many Winners—Beaumont-Marshall ..... May 24
717 Killer at Large—Lowery-Shaw ..... May 31
703 Stepchild—Joyce-Woods ..... June 7
708 Philo Vance Returns—Curtis-Austin ..... June 14
733 Corsican Brothers—(reissue) ..... June 21
736 South of Pago Pago—(reissue) ..... June 21
704 Heartaches—Ryan-Norris ..... June 28
753 Pioneer Justice—LaRue-St. John (56 m.) ..... June 28
711 Gas House Kids Go West—Gas House Kids ..... July 12
754 Ghost Town Renegades—LaRue-St. John (58 min.) ..... July 26

Prestige Pictures Features

(1250 *Sixth Ave., New York* 20, N. Y.)
(Distribution through Universal-International)
(No national release dates)

Brief Encounter—Celia Johnson .....
I Know Where I'm Going—Wendy Hiller .....
This Happy Breed—Celia Johnson .....
Johnny Frenchman—Patricia Roc .....
A Lady Surrenders—Margaret Lockwood .....
The Captive Heart—Michael Redgrave .....
The Years Between—Michael Redgrave .....
The Overlanders—Australian cast .....
The Magic Bow—Calvert-Granger .....
Nicholas Nickelby—Sir Cedric Hardwicke .....

Republic Features

(1790 *Broadway, New York* 19, N. Y.)

612 Spoilers of the North—Kelley-Booth ..... Apr. 24
642 Bells of San Angelo—Roy Rogers (79 m.) ..... May 15
665 Oregon Trail Scouts—Allan Lane (58 m.) ..... May 15
609 That's My Gal—Roberts-Barry ..... May 15
614 Winter Wonderland—Roberts-Drake ..... May 17
613 That's My Man—Ameche-McLeod ..... June 1
616 Web of Danger—Mara-Kennedy ..... June 10
684 Saddle Pals—Gene Autry (72 m.) ..... June 15
615 Northwest Outpost—Eddy-Massey ..... June 25
666 Rustlers of Devil's Canyon—Allan Lane (58 min.) ..... July 1
619 The Trespasser—Evans-Douglas ..... July 3
646 Springtime in the Sierras—Roy Rogers (75 m.) ..... July 15
685 Robin Hood of Texas—Gene Autry (71 m.) ..... July 15
617 Blackmail—Marshall-Mara-Cortez ..... July 24
618 Wyoming—Ralston-Elliott-Carroll ..... Aug. 1
667 Marshall of Cripple Creek—Allan Lane ..... Aug. 15
620 The Pretender—Dekker-Sterling ..... Aug. 16
651 Along the Oregon Trail—Monte Hale (64 m.) ..... Aug. 30

RKO Features

(No national release dates)

1946-47

(1270 *Sixth Ave., New York* 20, N. Y.)

Block 5

721 Honeymoon—Tone-Temple-Madison .....
722 Born to Kill—Trevor-Tierney .....
723 Tarzan and the Huntress—Weissmuller .....
724 A Likely Story—Hale-Williams .....
725 Banjo—Moffett-Reed .....

Block 6

726 They Won't Believe Me—Hayward-Young .....
727 Woman on the Beach—Ryan-Bennett .....
728 Desperate—Brodie-Long .....
729 Dick Tracy's Dilemma—Byrd-Christopher .....
730 Thunder Mountain—Holt-Martin .....

Specials

761 Notorious—Bergman-Grant .....
792 Fantasia—Reissue .....
791 Song of the South—Disney .....
781 It's a Wonderful Life—Stewart-Reed .....
751 Best Years of Our Life—March-Andrews-Wright-Loy .....
762 Sinbad the Sailor—Fairbanks, Jr.-O'Hara .....
(*End of 1946-47 Season*)

Beginning of 1947-48 Season

Block 1

804 Seven Keys to Baldpate—Terry-White .....
801 Bachelor and the Bobby Soxer—Temple-Grant .....
805 Under the Tonto Rim—Tim Holt .....
803 Riff Raff—O'Brien-Jeffreys .....
802 Crossfire—Ryan-Mitchum-Young .....

Specials

861 The Long Night—Fonda-Bel Geddes-Price .....
Secret Life of Walter Mitty—Kaye-Haver .....
Fun and Fancy Free—Disney .....

Selznick Rel. Org. Features

(400 *Madison Ave., New York* 17, N. Y.)

Duel in the Sun—Peck-Jones-Cotten ..... Apr. 17
Intermezzo—(reissue) ..... Oct.
The Paradine Case—Peck-Todd-Laughton ..... Not set
Portrait of Jennie—Jones-Cotten ..... Not set

Twentieth Century-Fox Features

(444 W. 56th *St., New York* 19, N. Y.)

713 The Homestretch—O'Hara-Wilde ..... May
715 The Ghost and Mrs. Muir—Harrison-Tierney ..... May
716 Jewels of Brandenburg—Travis-Cheirel ..... May
717 Moss Rose—Mature-Cummins ..... June
718 Miracle on 34th Street—Gwenn-OHara ..... June
719 Western Union—Reissue ..... June
721 Meet Me At Dawn—Wm. Eythe (English-made) ..... July
722 The Crimson Key—Taylor-Dowling ..... July
723 I Wonder Who's Kissing Her Now—Haver-Stevens ..... Aug.
724 Mother Wore Tights—Grable-Dailey, Jr. ..... Sept.
725 Kiss of Death—Mature-Donlevy ..... Sept.
726 Second Chance—Taylor-Currie ..... Sept.
727 How Green Was My Valley—(reissue) ..... Sept.
728 Swamp Water—(reissue) ..... Sept.

(*Ed. Note: No. 720, "Bob, Son of Battle," listed in the last index as a July release, has had its title changed to "Thunder in the Valley" and has been temporarily withdrawn from release.*)

United Artists Features

(729 *Seventh Ave., New York* 19, N. Y.)

1946-47

Dishonored Lady—Lamarr-OKeefe ..... May 16
Dangerous Venture—Wm. Boyd (59 m.) ..... May 23
Copacabana—Miranda-Marx ..... May 30
Stork Bites Man—Jackie Cooper ..... June 21
Hoppy's Holiday—Wm. Boyd (59 min.) ..... July 18
(*End of 1946-47 Season*)

Beginning of 1947-48 Season

The Other Love—Stanwyck-Niven ..... July 11
Carnegie Hall—Concert stars ..... Aug. 8
Body & Soul—Garfield-Palmer ..... Aug. 22
Hal Roach Comedy Carnival ..... Aug. 29
Lured—Ball-Sanders ..... Sept.
Heaven Only Knows—Cummings-Donlevy ..... Sept.
Christmas Eve—Raft-Blondell-Scott-Brent ..... Sept.
Mad Wednesday (formerly "The Sin of Harold Diddlebock") ..... Oct.
Monsieur Verdoux—Charles Chaplin ..... Oct.

Universal-International Features
(1270 *Sixth Ave., New York* 20, N. Y.)

2795 Magnificent Obsession—(reissue) ..... May
2796 100 Men and a Girl—(reissue) ..... May
614 Time Out of Mind—Calvert-Hutton ..... May
615 The Web—O'Brien-Raines ..... June
617 Odd Man Out—Mason (British-made) ..... June
616 Ivy—Fontaine-Marshall-Knowles ..... June
2797 Frankenstein—(reissue) ..... June
2798 Dracula—(reissue) ..... June
618 The Vigilantes Return—Hall-Lindsay ..... July
619 Great Expectations—British cast ..... July
620 Brute Force—Lancaster-Cronyn ..... Aug.
621 Something in the Wind—Durbin-O'Connor ... Aug.
622 Singapore—MacMurray-Gardner ..... Aug.
623 Slave Girl—DeCarlo-Brent ..... Aug.
(*End of 1946-47 Season*)

Warner Bros. Features
(321 W. 44th *St., New York* 18, N. Y.)

620 Love and Learn—Hutton-Carson-Vickers ... May 3
621 The Two Mrs. Carrolls—Bogart-Stanwyck ... May 24
622 Cheyenne—Morgan-Wyman ..... June 14
623 The Unfaithful—Sheridan-Ayres-Scott ..... July 5
624 Possessed—Crawford-Van Heflin-Massey ..... July 26
626 Marked Woman—(reissue) ..... Aug. 9
627 Dust Be My Destiny—(reissue) ..... Aug. 9
625 Cry Wolf—Flynn-Stanwyck ..... Aug. 16
(*End of 1946-47 Season*)

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

1946-47

8859 Screen Snapshots No. 9 (10 m.) ..... May 1
8704 Leave Us Chase It—Phantasy (6½ m.) ..... May 15
8958 Ray Anthony & Orch.—Thrills of Music (10½ m.) ..... May 22
8659 Community Sings No. 9 (10½ m.) ..... May 22
8809 Grappling Groaners—Sports (9 m.) ..... May 29
8504 Mother Huba-Huba-Hubbard—Col. Rhapsody (6 m.) ..... May 29
8705 Tooth or Consequences—Phantasy (6½ m.) . June 5
8860 Screen Snapshots No. 10 (9 m.) ..... June 12
8505 Up'n Atom—Rhapsody (6 m.) ..... July 10
8660 Community Sings No. 10 (9½ m.) ..... July 19
8810 Volley-Oop—Sports (8 m.) ..... July 26
(*End of 1946-47 Season*)

Beginning of 1947-48 Season

9851 Hollywood Cowboys—Screen Snapshots (9½ m.) ..... Sept. 4
9651 Community Sings No. 1 (10 m.) ..... Sept. 4
9501 Swiss Tease—Rhapsody (6 m.) ..... Sept. 11
9951 Boyd Raeburn & Orch.—Thrills of Music .. Sept. 18
9801 Cinderella Cagers—Sports ..... Sept. 25

Columbia—Two Reels

1946-47

8425 Cupid Goes Nuts—Vera Vague (16 m.) .... May 1
8426 Nervous Shakedown—Hugh Herbert (15½ m.) ..... May 8
8160 The Vigilante—Serial (15 ep.) ..... May 22
8427 Training for Trouble—Schilling-Lane (15½ m.) ..... July 3
8407 Hold That Lion—Stooges (16½ m.) ..... July 17
(*End of 1946-47 Season*)

Beginning of 1947-48 Season

9120 The Sea Hound—Serial (15 episodes) ..... Sept. 4
9431 Rolling Down to Reno—Harry Von Zell (16½ m.) ..... Sept. 4
9401 Heavenly Daze—Stooges ..... Sept. 11
9432 Hectic Honeymoon—Sterling Holloway (17 m.) ..... Sept. 18

Metro-Goldwyn-Mayer—One Reel

S-859 Neighbor Pests—Pete Smith (9 m.) ..... May 3
T-813 Around the World in California—Traveltalk (9 m.) ..... May 17
W-836 Red Hot Rangers—Cartoon (8 m.) ..... May 31
W-837 Dr. Jekyll and Mr. Mouse—Cartoon (7 m.) ..... June 14
T-814 On the Shores of Nova Scotia—Traveltalk (8 m.) ..... June 28
S-860 Pet Peeves—Pete Smith (9 m.) ..... July 5
W-838 Salt Water Tabby—Cartoon (7 m.) ..... July 12
W-839 Uncle Tom's Cabana—Cartoon (8 m.) .... July 19

Metro-Goldwyn-Mayer—Two Reels

A-801 The Luckiest Guy in the World—Special (21 m.) ..... Jan. 25
A-802 Give Us the Earth—Special (22 m.) ..... June 21

Paramount—One Reel

L6-4 The Stunt Girl—Unusual Occup. (11 m.) ... May 2
P6-3 Enchanted Square—Noveltoon (10 m.) .... May 9
D6-1 Loose in the Caboose—Little Lulu (8 m.) .... May 23
K6-5 Brains Can Be Beautiful—Pacemaker (10 m.) ..... May 30
Y6-5 In Love—Speaking of Animals (10 m.) .... May 30
J6-5 Moon Rockets—Popular Science (10 m.) .... June 6
R6-9 Making the Varsity—Sportlight (10 m.) .... June 13
E6-2 I'll Be Ski-ing You—Popeye (8 m.) ..... June 13
P6-4 Madhattan Island—Noveltoon (9 m.) ..... June 27
Y6-6 As Our Friends—Speaking of Animals (10 m.) ..... June 27
L6-5 Arctic Artisan—Unusual Occupations (11 m.) ..... July 4
U6-2 Tubby the Tuba—Puppetoon (10 m.) ..... July 11
D6-2 Cad and Caddy—Little Lulu (8 m.) ..... July 18
R6-10 The Diamond Gal—Sportlight (10 m.) .... July 18
J6-6 20th Century Vikings—Popular Science (10m.) ..... July 25
P6-5 Much Ado About Mutton—Noveltoon (8 m.) ..... July 25
K6-6 Everybody Talks About It—Pacemaker (10 m.) ..... Aug. 1
P6-6 The Wee Men—Noveltoon (10 m.) ..... Aug. 8
P6-7 The Mild West—Noveltoon (7 m.) ..... Aug. 22
L6-6 Film Tot Fairyland—Unusual Occupations (11 m.) ..... Sept. 5
E6-3 Popeye & the Pirate—Popeye (8 m.) ..... Sept. 12
E6-4 Royal Four Flusher—Popeye (6 m.) ..... Sept. 12
P6-8 Naughty But Nice—Noveltoon (7 m.) ..... Oct. 10
D6-3 A Bout with a Trout—Little Lulu (8 m.) ... Oct. 10
E6-5 Wotta Knight—Popeye (7 m.) ..... Oct. 24
U6-3 Date with Duke—Puppetoon (8 m.) ..... Oct. 31
E6-6 Safari So Good—Popeye (7 m.) ..... Nov. 7
D6-4 Super Lulu—Little Lulu (7 m.) ..... Nov. 21
D6-5 The Baby Sitter—Little Lulu (7 m.) ..... Nov. 28
U6-4 Rhapsody in Wood—Puppetoon (9 m.) .... Dec. 19

Paramount—Two Reels

FF6-2 Champagne for Two—Musical Parade (20 m.) ..... June 13
FF6-3 Smooth Sailing—Musical Parade (20 m.) ... Aug. 8
FF6-4 Paris in the Spring—Musical Parade ..... Sept. 26
FF6-5 Midnight Serenade—Musical Parade ..... Nov. 21
FF6-6 Jingle, Jangle, Jingle—Musical Parade ..... Jan. 2
(*End of 1946-47 Season*)

Republic—Two Reels

691 Jungle Girl—Serial (15 ep.) (reissue) ..... Dec. 16
692 Son of Zorro—Serial (13 ep.) ..... Jan. 18
693 Jesse James Rides Again—Serial (13 ep.) .... Mar. 21
694 The Black Widow—Serial (13 ep.) ..... June 10

RKO—One Reel

74309 Racing Sleuth—Sportscope (8 m.) ..... May 2
74207 Flicker Flashbacks No. 7 (9 m.) ..... May 23
74310 A Summer's Tale—Sportscope (7 m.) ..... May 30
74101 Figaro and Frankie—Disney (7 m.) ..... May 30
74102 Clown of the Jungle—Disney (6 m.) ..... June 20
74103 Donald's Dilemma—Disney (7 m.) ..... July 11
74312 Chasing Rainbows—Sportscope ..... July 25
74311 Ski Belles—Sportscope (7 m.) ..... June 27
74104 Crazy with the Heat—Disney (6 m.) ..... Aug. 1
74105 Bottle Beetle—Disney ..... Aug. 22
74106 Wide Open Spaces—Disney ..... Sept. 12
74107 Mickey's Delayed Date—Disney ..... Oct. 3

RKO—Two Reels

73107 The Big Party—This is America (17 m.) .. May 2
73704 Hired Husband—Leon Errol (19 m.) ..... May 9
73203 Let's Make Rhythm—Musical (22 m.) ..... May 23
73108 I Am an Alcoholic—This is Amer. (18 m.) .. June 4
73404 Heading for Trouble—Ed. Kennedy (18 m.) ..... June 20
73109 Passport to Nowhere—This is Amer. (18 m.) ..... June 30
73705 Blondes Away—Leon Errol (18 m.) ..... July 11
73405 Host to a Ghost—Ed. Kennedy (18 m.) .... July 18
73110 Whistle in the Night—This is America .... July 25
73111 Treasure House—This is America ..... Aug. 25

Twentieth Century-Fox—One Reel

1946-47

7951 Fisherman's Nightmare—Lew Lehr (8 m.)..May 2
7519 The Intruder (Talking Magpies)—Terry (7 m.) .....May 9
7303 Tanbark Champion—Sports (8 m.).....May 23
7520 Meet Deadeye Dick (Mighty Mouse)—Terry (7 m.) .....May 30
7256 Zululand—Adventure (8 m.).....June 6
7257 Gardens of the Sea—Adventure (8 m.)....June 13
7258 Romance of the Fjords—Adventure (8 m.)..June 27
7203 Harvest of the Sea—Adventure (9 m.).....July 4
7259 Sweden—Adventure (8 m.).....July 18
7304 Wings of the Wind—Sports (8m.).....not set

(End of 1947-48 Season)

Beginning of 1947-48 Season

8301 Gridiron Greatness—Sports (9 m.).....Aug. 1
8502 Flying South (Talking Magpies)—Terry. (7 m.) .....Aug. 15
8251 Holiday in South Africa—Adventure (8 m.).Aug. 22
8503 A Date for Dinner (Mighty Mouse)—Terry. (7 m.) .....Aug. 29
8201 Horizons of Tomorrow—Adventure (8 m.).Sept. 12
8504 Fishing by the Sea (Talk. Magpies)—Terry. (7 m.) .....Sept. 19
8351 Vacation Magic—Sports (8 m.).....Sept. 26
8505 The First Snow (Mighty Mouse)—Terry. (7 m.) .....Oct. 10
8252 Home of the Danes—Adventure (8 m.)....Oct. 17
8506 The Super Salesman (Talk. Magpies)—Terry. (7 m.) .....Oct. 24

Twentieth Century-Fox—Two Reels

Vol. 13 No. 8—The Teacher's Crisis—March of Time (17 m.).....Mar. 21
Vol. 13 No. 9—Storm Over Britain—March of Time (18 m.).....Apr. 18
Vol. 13 No. 10—The Russians Nobody Knows—March of Time (18 m.).....May 16
Vol. 13 No. 11—Your Doctors, 1947—March of Time (20 m.).....June 20
Vol. 13 No. 12—New Trains for Old—March of Time (19 m.) .....July 11
Vol. 13 No. 13—Turkey's 100 Million—March of Time (18 m.) .....Aug. 8

(End of 1946-47 Season)

Universal—One Reel

2384 Let's Sing a Western Song—Sing & Be Happy (10 m.) .....May 19
2363 Juvenile Jury No. 3 (11 m.).....May 26
2345 Patio Museum—Variety Views (9 m.).....June 2
2364 Juvenile Jury No. 4 (11 m.).....June 2
2395 Storm Warning—Answer Man (10 m.)....June 9
2325 Coo-Coo Bird—Cartune (7 m.).....June 9
2326 Overture to William Tell—Cartune (7 m.)..June 16
2346 Bronco Babes—Variety Views (9 m.).....June 23
2327 Well Oiled—Cartune (7 m.).....June 30
2358 Let's Go Latin—Sing & Be Happy (10 m.)..July 21
2396 Here's Your Answer—Answer Man (10 m.).July 28
2347 Brooklyn, U.S.A.—Variety Views (9 m.)..Aug. 4
2348 Play and Plenty—Variety Views (9 m.)....Aug. 11
2397 Lights of Broadway—Answer Man (10 m.).Aug. 18

Universal—Two Reels

2309 Charlie Spivac & Orch.—Musical (15 m.)...May 14
2310 Jitterumba—Musical (15 m.).....June 25
2311 Record Party—Musical (15 m.).....July 2

Vitaphone—One Reel

3507 Harness Racing—Sports (10 m.).....May 3
3404 So You're Going To Be a Father—Joe McDoakes (10 m.).....May 10
3508 Flying Sportsman in Jamaica—Sports (10 m.) .....May 24
3405 So You Want to Be in Pictures—Joe McDoakes (10 m.) .....June 7
3509 A Day at Hollywood Park—Sports (10 m.)..June 7
3308 Doggone Modern—B. R. Cartoon (7 m.)....June 14
3510 Tennis Town—Sports (10 m.).....June 21
3701 Inky at the Circus—Merrie Mel. (7 m.).....June 21
3719 Easter Yeggs—Bugs Bunny (7 m.).....June 28
3804 Circus Horse—Adventure (10 m.).....June 28
3511 Sportsman's Playground—Sports (10 m.)....July 5
3406 So You're Going on a Vacation—Joe McDoakes (10 m.).....July 5
3702 Growing Pains—Merrie Melody (7 m.).....July 12
3606 Zero Girl—Melody Master (10 m.).....July 19
3309 The Sneezing Weasel—B.R. Cartoon (7 m.)..July 26
3703 Pest in the House—Merrie Mel. (7 m.)....Aug. 2
3805 Glamour Town—Adventure (10 m.).....Aug. 2
3806 Branding Irons—Adventure (10 m.).....Aug. 16
3310 Rhapsody in Rivets—B. R. Cartoon (7 m.)..Aug. 16
3704 Foxie Duckling—Merrie Melody (7 m.)....Aug. 23
3512 Carnival of Sports—Sports (10 m.) .....Aug. 23
3705 House Hunting—Merrie Melody (7 m.)....Sept. 6
3311 Sniffles Bells the Cat—B. R. Cartoon (7 m.).Sept. 6
3513 Fishing the Florida Keys—Sports (10 m.)..Sept. 27

Vitaphone—Two Reels

3005 Song of a Nation—Special (20 m.).....May 31
3006 Hollywood Wonderland—Special (20 m.)..Aug. 9
3007 Romance in Dance—Special (20 m.).....Aug. 30

NEWSWEEKLY NEW YORK RELEASE DATES

Warner Pathe News

103 Wed. (O) ...Aug. 13
104 Sun. (E) ....Aug. 17

(End of 1946-47 Season)

Beginning of 1947-48 Season

1 Wed. (O) ....Aug. 20
2 Sun. (E) ....Aug. 24
3 Wed. (O) ....Aug. 27
4 Sun. (E) ....Aug. 31
5 Wed. (O) ....Sept. 3
6 Sun. (E) .....Sept. 7
7 Wed. (O) ....Sept. 10
8 Sun. (E) .....Sept. 14
9 Wed. (O) ....Sept. 17
10 Sun. (E) .....Sept. 21
11 Wed. (O) ....Sept. 24
12 Sun. (E) .....Sept. 28
13 Wed. (O) ....Oct. 1
14 Sun. (E) .....Oct. 5

(Ed. Note: With issue No. 103, RKO Pathe News became Warner Pathe News.)

Paramount News

100 Thurs. (E)...Aug. 14
101 Sunday (O)..Aug. 17
102 Thurs. (E)...Aug. 21
103 Sunday (O)..Aug. 24

(End of 1946-47 Season)

Beginning of 1947-48 Season

1 Sunday (O) ..Aug. 31
2 Thurs. (E)....Sept. 4
3 Sunday (O)...Sept. 7
4 Thurs. (E)...Sept. 11
5 Sunday (O)...Sept. 14
6 Thurs. (E)....Sept. 18
7 Sunday (O)...Sept. 21
8 Thurs. (E)....Sept. 25
9 Sunday (O)...Sept. 28
10 Thurs. (E)....Oct. 2
11 Sunday (O)...Oct. 5

News of the Day

298 Wed. (E) ...Aug. 13
299 Mon. (O) ...Aug. 18
300 Wed. (E) ...Aug. 20
301 Mon. (O) ...Aug. 25
302 Wed. (E) ...Aug. 27
303 Mon. (O) ...Sept. 1

(End of 1946-47 Season)

Beginning of 1947-48 Season

300 Wed. (E) ...Sept. 3
301 Mon. (O) ...Sept. 8
302 Wed. (E) ...Sept. 10
303 Mon. (O) ...Sept. 15
304 Wed. (E) ...Sept. 17
305 Mon. (O) ...Sept. 22
306 Wed. (E) ...Sept. 24
307 Mon. (O) ...Sept. 29
308 Wed. (E) ....Oct. 1
309 Mon. (O) ....Oct. 6

(Ed. Note: release days have been changed from Tuesdays and Thursdays to Mondays and Wednesdays.)

Fox Movietone

100 Wed. (E) ...Aug. 13
101 Mon. (O) ...Aug. 18
102 Wed. (E) ...Aug. 20
103 Mon. (O) ...Aug. 25
104 Wed. (E) ...Aug. 27

(End of 1946-47 Season)

Beginning of 1947-48 Season

1 Mon. (O) ....Sept. 1
2 Wed. (E) ....Sept. 3
3 Mon. (O) ....Sept. 8
4 Wed. (E) ....Sept. 10
5 Mon. (O) ....Sept. 15
6 Wed. (E) ....Sept. 17
7 Mon. (O) ....Sept. 22
8 Wed. (E) ....Sept. 24
9 Mon. (O) ....Sept. 29
10 Wed. (E) ....Oct. 1
11 Mon. (O) ....Oct. 6

(Ed. Note: Release days have been changed from Tuesdays and Thursdays to Mondays and Wednesdays.)

Universal

64 Thurs. (E)....Aug. 14
65 Tues. (O)....Aug. 19
66 Thurs. (E)....Aug. 21
67 Tues. (O)....Aug. 26
68 Thurs. (E)....Aug. 28
69 Tues. (O)....Sept. 2
70 Thurs. (E)....Sept. 4
71 Tues. (O)....Sept. 9
72 Thurs. (E)....Sept. 11
73 Tues. (O)....Sept. 16
74 Thurs. (E)....Sept. 18
75 Tues. (O)....Sept. 23
76 Thurs. (E)....Sept. 25
77 Tues. (O)....Sept. 30
78 Thurs. (E)....Oct. 2

All American News

252 Friday .....Aug. 15
253 Friday .....Aug. 22
254 Friday .....Aug. 29
255 Friday .....Sept. 5
256 Friday .....Sept. 12
257 Friday .....Sept. 19
258 Friday .....Sept. 26
259 Friday .....Oct. 3

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BILL SCULLY SPEAKS

William A. Scully, vice-president and general sales manager of Universal-International Pictures Corporation, stated last week that, to make up for the losses the American producers are going to sustain as a result of the British Government's seventy-five per cent tax imposition on American films, it is up to the exhibitors to support the American producer-distributors. Without stating definitely that Universal-International intends to increase film rentals, Scully said that the exhibitors "must take the position that they are partners in a common cause, and that they cannot walk away from the responsibility to help in increasing domestic revenues."

It seems as if, when a producer-distributor finds himself in a tight fix, he expects the exhibitor to foot the bill, but when the exhibitor is in such a fix the producer-distributor is unconcerned with his fate. May I remind Mr. Scully that, during the war, his company diverted badly needed raw film stock to make fresh prints of reissues, thus holding back the delivery of promised new pictures by asserting that it could not deliver the pictures because of the raw stock shortage? Mr. Scully's company was not alone in this practice; some of the other companies were equally guilty of juggling their raw stock allocations in a manner aimed at perpetuating a "seller's market," through the maintenance of an artificial product shortage, which in many cases compelled exhibitors to, either accept the reissues at fantastic film rentals, or shut down their theatres until new product became available.

But let us forget that incident and inform Mr. Scully that the exhibitors are no doubt willing to help the American film companies make up at least a part of the losses from the British market if they, the film companies, will deliver meritorious product. But how can the exhibitors help the producers when, with rare exceptions, they consistently deliver pictures of low quality?

The percentage of the gross receipts the exhibitor now has to turn over to the distributor cannot be raised without putting the exhibitor out of business, and the public, which is price-conscious enough as it is, will not pay higher admission prices for ordinary stuff. There remains then only one way by which the exhibitor could help the producer-distributors to weather the storm—better pictures. Right now the level of quality is the worst in several years.

Let the producers in Hollywood cut out the deadwood in their studios, and let competent persons select the stories for production. And let the sales managers stop reminding the exhibitors of their responsibility to the industry when the producers themselves fail to realize their own responsibility—to make more meritorious pictures.

THE END OF UNITED ARTISTS' INTERNAL STRIFE

By the election of Gradwell Sears to the presidency of United Artists, an end is put to the internal squabbles of United Artists' main stockholders.

When it was announced that Mary Pickford and Charles Chaplin had bought out David Selznick, the industry thought that the affairs of United Artists would thenceforth move smoothly, but the strife continued for months afterwards until it seemed as if the organization would not survive, for the banks were refusing to lend to the producers releasing through the company the money necessary for production. I know of one producer who was ready to shoot his picture if he could get the first money, but because of the unsettled conditions of United Artists' affairs the bank refused to advance the money. Matters reached a point where other producers had notified the company that, unless its affairs were settled satisfactorily, they would refuse to deliver the pictures that they had promised.

With the election of Grad Sears, a capable executive, as president of the company, peace once again reigns within United Artists, for the sales force, which had been demoralized for a long time, has faith in him.

Some exhibitors may think that the internal squabbles of United Artists' stockholders did not and do not concern them. These are wrong, for the elimination of a fully functioning distributing company from the field would be a calamity for the exhibitors; it would reduce, not only the competition between distributors, but also the possibilities of the delivery of more pictures, so needed at this time.

HARRISON'S REPORTS wishes Grad Sears a speedy resumption of the smooth functioning of his sales organization.

MORE ON THE BRITISH CONFISCATORY TAX

The odd part about the critical situation that has developed in the industry as a result of Great Britain's imposition of a confiscatory tax on American film earnings is that the meritorious British pictures will get just as big a play now in this country as they would get without the imposition of the tax, for, as it has been pointed out repeatedly in these columns, the American exhibitor does not care where a picture comes from—as long as it makes him a profit.

The only British pictures that may suffer will be, in the opinion of this paper, those of the "B" class, for, after talks with J. Arthur Rank during his recent visit, the affiliated circuits displayed a willingness to exhibit these pictures in their less important theatres—theatres where they follow a double-feature policy. After the British Government's blow against the

(*Continued on last page*)

"Kiss of Death" with Victor Mature and Brian Donlevy

(20th Century-Fox, Sept.; time, 99 min.)

A gripping melodrama. It is a genuine thriller, and it holds one in suspense almost every foot of the film, right from the start. Revolving around a convict who, motivated by a desire to care for his motherless children, gains his freedom by turning informer on his double-crossing partners-in-crime, the grim story unfolds with such a steadily mounting intensity that the spectator is kept on the edge of his seat. But it is not a picture for the squeamish, for some of the action is brutal and cruel. As the thief turned "stool-pigeon," Victor Mature gives an excellent performance, winning one's sympathy because of the problems he faces while trying to make a decent-living citizen out of himself. Brian Donlevy is fine as the district attorney who tries to help him win a new place in society. A most impressive performance is given by Richard Widmark, a newcomer, as a cold-blooded hoodlum and killer. Seldom has there been shown on the screen a character who arouses as much hate as does this one. The sequence in which he attacks a crippled old woman and kills her by pushing her wheel chair down a steep flight of steps will send chills down one's spine. The closing scenes, where Mature, to protect his family from possible harm by Widmark, deliberately provokes the killer to shoot him down so that the police could put him away forever, are powerfully dramatic. Word of mouth advertising should make this a top box-office attraction:—

Immediately after robbing a jewelry shop with three accomplices, Mature is captured but his aides escape. Donlevy offers to lighten his sentence if he would name his confederates, but Mature, confident that his crooked lawyer and his pals would care for his wife and two small daughters, refuses to "squeal." After serving three years of a twenty-year sentence, Mature learns from Coleen Gray, a family friend, that his wife had committed suicide after an affair with one of his pals, and that his children had been removed to an orphanage. He communicates with Donlevy and offers to tell all if given a chance to see his children. Donlevy arranges the meeting and in return receives from Mature the information he sought. Seeking to convict Widmark, who was suspected of murdering a night-club owner, Donlevy offers to get Mature a parole if he would gather evidence against the hoodlum. Mature cultivates Widmark's friendship and obtains from him incriminating information, which he gives to Donlevy. Widmark is held for trial, but through clever legal maneuvers wins an acquittal. With Widmark at liberty, Mature, now married to Coleen, fears for her safety and that of the children because of Widmark's desire for revenge. Knowing that Widmark would be sent away for life if caught in another crime act, Mature, after arranging for the police to be present, taunts the hoodlum into shooting him down. Widmark is captured, and Mature, though wounded, is assured that he would be able to rejoin his beloved family.

Ben Hecht and Charles Lederer wrote the screen play from a story by Eleazar Lipsky. Fred Kohlmar produced it, and Henry Hathaway directed it. Adult fare.

"Frieda" with David Farrar and Mai Zetterling

(Universal-Int'l., no release date set; time, 98 min.)

A powerful British-made drama, based on a provocative theme—a plea for tolerance and better understanding of the conquered enemy. It is a controversial subject, and it has been handled deftly in every department—writing, direction and acting, but it is a picture that will interest mainly better class audiences. Average audiences may find the tempo too slow, and the mood to somber. The performances are unusually fine, with the outstanding one given by Mai Zetterling, a Swedish actress, as the German bride of a British flyer, whose life she had saved; he had married her out of gratitude in order to give her a safe haven in England. The different attitudes assumed by his family and friends towards her acceptance give the story many tense dramatic moments, and one sympathizes with Miss Zetterling and feels her grief as she endeavors to overcome many prejudices. The picture is, in fact, an interesting study on human reactions to a complex problem:—

Rescued from a German prison camp by Mai, a German nurse, David Farrar marries her to obtain safe passage to England. His mother, who had lost a son in the war, is cool to her, as is his aunt, Flora Robson, a candidate for Parliament, whose opponent makes an issue of Mai's presence in the family home. The townspeople, too, do not accept her, and they show their displeasure by keeping their children away from the school to which Farrar had returned as a teacher, compelling him to resign. Only Glynis Johns, widow of Farrar's brother, befriends Mai. Despite the animosity shown towards her, Mai settles down to be a good wife and within six months wins the respect and acceptance of the community, and changes Farrar's feelings from gratitude to that of love. Her happiness, however, is marred by the sudden appearance of her brother, Albert Lieven, whom she believed dead. A former Nazi soldier, who had been permitted to join the Polish army and fight with the allies in Italy, Lieven is welcomed by the family. He is, however, an unregenerate Nazi, and privately puts pressure on Mai to uphold the Nazi creed. Lieven's true feelings are discovered by Farrar under circumstances that lead him to believe that Mai, too, was a deep-rooted Nazi. He repudiates her. Unhappy, she attempts to drown herself, but Farrar rescues her from a watery grave, convinced that her love for him was genuine.

Ronald Millar wrote the original story and collaborated on the screen play with Angus MacPhail. Michael Balcon produced it, and Basil Dearden directed it. Adult fare.

"Fun and Fancy Free"

(RKO, no release date set; time, 73 min.)

This Walt Disney feature-length cartoon with some live action will undoubtedly please the youngsters. It is a fair entertainment, but most adults will probably find it disappointing, for it lacks the imagination and ingenuity that is usually found in a Disney feature. What this one really adds up to is two shorts strung together. The first is a story about Bongo, a little circus bear, who, tiring of circus life and his caged existence, escapes and sets out on his unicycle to see the world. He rejoices at the wonders of being free, but, unaccustomed to life in a forest, he suffers through a severe rainstorm and goes hungry because of his inability to obtain food. He decides to return to the circus but changes his mind when he meets and falls in love with Lulubelle, a little female bear, whose love was claimed by Lumpjaw, a ferocious bear four times Bongo's size. How Bongo conquers Lumpjaw and wins Lulubelle's love makes up the rest of the story. The second short is a variation of the "Jack and the Beanstalk" fable, featuring the adventures of Mickey Mouse, Donald Duck, and Goofy, residents of Happy Valley, who invade a giant's castle to retrieve a magic singing harp he had stolen. The harp cast a magic spell of happiness over the valley, which had turned bleak and desolate after its disappearance. Its recovery restores happiness and prosperity.

Both stories are tied together by Jiminy Cricket, who, finding himself in the company of glum characters, starts a phonograph record from which the voice of Dinah Shore narrates the story of Bongo. The "Mickey and the Beanstalk" story is introduced by means of a live action sequence, in which Edgar Bergen, together with his dummies, Charlie McCarthy and Mortimer Snerd, relates the fable to little Luana Patten at her birthday party. Some laughs are provoked by Charlie's gags as he constantly interrupts Bergen, but for the most part these fall flat.

From the technical point of view, the animated cartoon work is up to the usual fine Disney standards, and the Technicolor photography is praiseworthy. Here and there the proceedings are embellished by an ingenious touch, but there are not enough of these to make up for the general unimaginativeness. The several songs, though pleasant, are not of the type that remain in one's mind. In addition to Miss Shore's, other offscreen voices include those of Anita Gordon, Cliff Edwards, Billy Gilbert, Clarence Nash, The Kings Men, The Dinning Sisters and The Starlighters.

"Mother Wore Tights" with Betty Grable and Dan Dailey

(*20th Century-Fox, Sept.; time, 107 min.*)

Very good mass entertainment. Lavishly produced in Technicolor and covering the period from 1900 to 1918, it is a simple but thoroughly enjoyable mixture of romance, family life, comedy and music, revolving around the careers of a chorus girl and a comedian, who marry and form a song-and-dance team. Unlike most backstage stories, this one is void of the usual romantic complications and the struggle to become successful. Instead, the relationship between the principals, both before and after marriage, is charmingly harmonious, and their success as vaudeville headliners is attained without undue problems. The picture's charm lies mainly in the devotion the couple show for their two daughters, a devotion that will find a heart-tugging response among most spectators. Betty Grable gives a good account of herself in the leading role, both musically and dramatically. And Dan Dailey, whose screen career was interrupted by a stay in the army, and who will be remembered by the exhibitors as a featured player in "B" pictures before the war, is surprisingly good; he not only shows a wonderful flair for comedy but his acting is fine and his dancing is skillful. Mona Freeman and Connie Marshall, as the daughters, are excellent in supporting roles. Musically, the picture is very satisfying; the dances are well executed, and the songs are tuneful. All in all, it is the sort of entertainment that leaves one in a good mood:—

Fresh out of high school, Betty becomes a chorus girl over the objections of her grandparents. She falls in love with Dailey, a brash but charming comedian, and eventually becomes his bride. They form a team and in due time become vaudeville headliners. Betty becomes the mother of two daughters and retires from the stage to take care of them, but Dailey, lost without her, induces her to rejoin he act and to leave the children in the care of the grandmother (Sara Allgool). Through the years they have periodic reunions with the children, spending the vacation months with them at different summer resorts. When Mona, the eldest daughter, reaches the age of fifteen and develops a crush on Robert Arthur, a young socialite, Betty decides to send the girls to a proper finishing school. Their stay at school is successful, but a family problem arises when Mona, having won the friendship of Robert's parents, becomes ashamed of her own parents' theatrical background. Her chagrin reaches unbearable heights when Betty and Dailey are booked to appear at a local theatre. Aware of Mona's problem, Betty arranges with the understanding school principal to take Mona and her classmates to the theatre. The act is cheered, and her classmate's acceptance of it makes Mona realize that she had been wrong. On graduation day, when she is acclaimed as the school's prize music student, she surprises and touches her parents by singing their act's theme song.

Lamar Trotti wrote the screen play and produced it from the book by Mariam Young. Walter Lang directed it. The cast includes William Frawley, Ruth Nelson, Veda Ann Borg and others. Good for the entire family.

"Bulldog Drummond at Bay" with Ron Randell and Anita Louise

(*Columbia, May 15; time, 70 min.*)

Just an average detective story. It lacks the excitement and suspense one generally associates with pictures of this type, and it lags considerably in spots, but it will probably get by as a supporting feature in double-billing houses. Whatever mystery there is to the plot, which deals with a search for missing jewels, is solved early in the proceedings. One's interest, therefore, lies in the hero's efforts to recover the gems and bring the culprits to justice. Ron Randell, as "Drummond," the amateur detective, makes a personable hero. He is a newcomer from Australia and acts fairly well, despite the weak script and the somewhat inept direction:—

Vacationing in a country cottage, Randell's peace is interrupted by mysterious intruders, who, after searching the cottage at gunpoint, carry a man's body into their car and drive off. On the following morning he is visited by Anita Louise, who pretends that her car had broken down. He sees through her ruse and foils her attempt to drug him. Aroused, Randell enlists the aid of Terry Kilburn, a cub reporter, and Patrick O'Moore, an old friend, to get to the bottom of the mysterious doings. He soon learns that the intruders were jewel thieves hunting for a Scotland Yard man, who had disappeared with a fortune in diamonds and who was Anita's brother. Anita had been compelled by the thieves to cooperate with them to assure her brother's safety. Aware of the thieves' identities but lacking evidence against them, Randell, despite opposition from Scotland Yard, lays a trap for them and, after a series of adventures, rescues the missing man, delivers the culprits to the police, and finds romance with Anita.

Frank Gruber wrote the screen play, based on a novel by Sapper. It was produced by Louis B. Appleton, Jr. and Bernard Small, and directed by Sidney Salkow.

Unobjectionable morally.

"Magic Town" with James Stewart and Jane Wyman

(*RKO, no release date set; time, 103 min.*)

Very Good! It is an appealing comedy-drama, with a heart-warming, sentimental quality, excellent comedy bits, and a charming romance. And it has a novel story, too, revolving around a poll expert's discovery of a small town that serves as a perfect barometer of how the nation as a whole feels about different questions. Most of the comedy stems from his efforts to keep his discovery a secret lest the townspeople's opinions become distorted. Although the story is implausible, it is consistently entertaining because of the good performances and the amusing situations and dialogue. The change that comes over the town when the secret is discovered and given nationwide publicity is treated in a highly humorous yet pathetic way, for the people, made self-conscious, try to cash in on their fame and go from boom to bust when they become a national joke. How the poll expert and his sweetheart revive the town's spirit and save it from becoming a ghost town is depicted in an inspiring way. James Stewart's performance as the ambitious public opinion expert is first-rate, as is the performance of Jane Wyman, as a local newspaperwoman, whose expose of the secret sparks the calamity and almost wrecks their romance. The action is a little slow at times, but the ending is exciting and touching, too:—

With his fortunes at a low point, Stewart, owner of a polling organization, finds a short cut to learning what the public really thinks when he discovers that a small town called Grandview, when polled, invariably duplicated in miniature the public reaction of the nation as a whole. Knowing that he could beat rival polling firms both in speed and in cost by merely getting Grandview's opinions, Stewart, accompanied by his aides (Ned Sparks and Donald Meek), go there posing as insurance agents so that they can work secretly. There Stewart finds Jane, who edited the local paper with her mother, campaigning for civic improvements. Fearing that progress might affect the town as a perfect barometer of public opinion, Stewart slyly convinces the City Council that it would be a shame to make any changes in their beautiful town. Jane castigates him editorially but cannot help falling in love with him because of his ingratiating manner and his interest in the town's youngsters. But when she discovers his reasons for opposing her civic improvement plan, she becomes angered and exposes him. Her newspaper story makes Grandview the sensation of the country, causing the town to skyrocket in the wildest sort of boom when it is invaded by thousands of schemers. The self-conscious townspeople start to sell their opinions, and when the first municipal poll proves them to be 100% wrong they become the laughing stock of the land. The town soon finds itself ruined economically and spiritually. Despondent over this turn of events, Stewart enlists Jane's aid and, by a psychological ruse, they revive the town's spirit and unite the people in a movement to help the town recover.

Robert Riskin wrote the original screen play and produced it, and William A. Wellman directed it. The cast includes Kent Smith, Wallace Ford and many others.

Suitable for the entire family.

economy of the American picture industry, it is inconceivable that these theatres will continue to show towards these British "B" pictures the good will they intended to show, for the play-dates these pictures would have otherwise received are now needed for the "B" pictures of the American companies in order to bolster our own economy.

HARRISON'S REPORTS really believes that there will be a compromise very shortly, and that means will be found whereby Britain will be enabled to conserve a good portion of the American dollars she has been paying out to the American film companies without confiscating the earnings of these companies, thus affording the British economy the relief it must have. If not, this paper fears that the American public's agitation against the British Government's move will be very severe. And our leaders in Washington, prodded by public opinion, will have to act accordingly in their future dealings with the British leaders.

If Britain gets away with the imposition of this tax, the American businessmen fear that a similar tax may be imposed on other American goods—automobiles, for example, as well as machinery.

How would Mr. Attlee like it if the United States were to retaliate by imposing a seventy-five per cent tax on the earnings of either British woolens or Scotch whiskey?

It seems as if it will take a Churchill to rescue the British nation from the hands of amateur Socialists and their Communist cohorts.

"Louisiana" with Gov. Jimmie Davis, Margaret Lindsay, and Ralph Freeto

(*Monogram, no release date set; time, 85 min.*)

A fine human interest picture, of the homespun variety, with considerable singing. It is the story of the rise of Jimmie Davis, the present Governor of Louisiana, from a poor farm boy, son of a sharecropper, to the office of Chief of State. The part of the Governor is played by Davis himself, except as a boy: that part is played by Ralph Freeto, a sixteen-year-old boy, who plays the role with realism, winning the audience's sympathy. This sympathy is transmitted to Davis, when he appears on the screen as a grown-up. Davis acts as an experienced actor; his restraint endears him to the spectator. There are played throughout the picture seven popular hillbilly songs that were written, either by Davis himself, or with the collaboration of other song writers. The human interest is awakened by Davis' determination to drive the gamblers and the crooked politicians out of business, as well as by the affection he shows for his parents, an affection that remains undiminished to the end:—

In his boyhood, Davis shows a love for music and for book learning. He is encouraged by his parents, who deny themselves many things to buy him books. Upon completing his education he is appointed professor of history, but his love for music is so overpowering that, at the urging of Charlie Mitchell, a jazz band leader, he resigns his position and becomes a radio singer. Through Mitchell he meets the girl he was to marry (played ably by Margaret Lindsay). To augment his income, Davis accepts a position as city auditor. His ability is soon recognized and he is appointed Police Commissioner. He drives the town's gamblers out of business, taking part in the raids himself. His ability wins him the nomination, and election, as State Controller. Noticing his ability to get votes, the machine politicians offer him the nomination for Governor, as well as $100,000 to do with as he pleases. But Davis declines the offers. At his wife's urgings, he runs for Governor on an independent ticket. He stumps the state from one end to the other, but instead of speeches he gives the people songs. At first the politicians disregard him, but they soon become disturbed over his chances and decide to manufacture evidence of his past misdoings. But their plan misfires, and Davis wins the election by a safe margin. The closing scene shows Davis walking up the steps of the Capitol, determined to drive the crooked politicians out of business, in the way he had handled the gamblers.

Lindsley Parsons produced it, and Phil Karlson directed it from a screen play by Jack DeWitt, taken from Davis' biography, prepared by Steve Healy. The cast includes Freddie Stewart, Dotty Brown, Mollie Miller, Ford Pearson and others.

Good for the entire family. It should bring prestige to the United States when shown abroad.

"The Son of Rusty" with Ted Donaldson, Stephen Dunne and Thurston Hall

(*Columbia, Aug. 7; time, 67 min.*)

Good for double-billing houses; it is one of the best of the series. There are enough good deeds to please the spectator, and it contains a good lesson in tolerance and democracy for young folk. And though this lesson is obvious it is not unpleasant. Young Ted Donaldson acts with naturalness, and Thurston Hall, as a famous retired attorney, who defends a small case without a fee, is human. And, of course, Rusty, the police dog, wins one's admiration and affection with his intelligence:—

Stephen Dunne, a war veteran, settles in a small town but shuns everybody, showing bitterness. Twelve-year-old Ted tries to befriend him but he, too, is shunned by Dunne. But Ted persists and eventually they become friends. Ted and his dog, Rusty, visit Dunne and, as the young veteran presses a plunger to dynamite a tree stump, the dog passes by too close and is injured accidentally. Accused by the prejudiced townspeople of having deliberately exploded the charge, Dunne is arrested and held for trial. Ted goes to Hall and pleads with him to defend Dunne. Hall, who was always eager to help young boys and to teach them tolerance and the way democracy works, undertakes the case. At the trial, he drags out of Dunne the information that he was a veteran, and that he had become embittered at the world because, while he was carrying out bombing missions as a bombardier, his best friend had stolen his girl and had married her. Hall makes a fervent plea on behalf of Dunne, saying that the one who should have been on trial was, not Dunne, but society. Dunne is acquitted and his detractors shamed. Instead of a silver cornet, which Ted had promised Hall as his fee, the boy brings him puppies, Rusty's offspring, and asks him to select one as his fee. Hall accepts the substitution amidst the laughter and cheers of the people in court.

Wallace MacDonald produced it, and Lew Landers directed it from a screen play that was founded on an original story by Malcolm Stuart Boylan, who based it on characters created by Al Martin.

Good for the entire family.

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THE MUSIC TAX BOOST

As most readers of this paper probably know by this time, ASCAP—the American Society of Composers, Authors and Publishers has announced an increase in the per seat music tax for motion picture theatres. The new rates will be presented to the theatres between October 1 and January 1, as their present agreements for performing-rights licenses expire.

Under the new plan, the annual tax for each theatre will be determined by the number of seats multiplied by the adult evening admission price. In other words, the total receipts of a capacity house at an evening performance. For example, a theatre with 500 seats charging a 40 cents adult evening admission price will pay ASCAP $200 a year, as compared with the current rate of $50. A theatre with 2000 seats charging a 60 cents adult evening admission will pay ASCAP $1200 a year, as compared with the present rate of $400.

The levying of a music performance tax on the exhibitors of motion pictures has always been looked upon by HARRISON'S REPORTS as unjust, unfair, and even unmoral, for many reasons, none of which need repetition at this time. Besides, most of you are fully acquainted with this paper's views on the matter, and those of you who wish to refresh your memories may refer to the April 12, 1947 issue in which the question is treated in detail. Those who do not have a copy of that issue may request one from this office.

Ever since ASCAP announced earlier this year that it contemplated an increase in the music tax, nearly every important exhibitor group in the country either took or planned to take action to curb ASCAP's power to exact a tax from the exhibitors. National Allied has announced that it plans to introduce in Congress an amendment to the Copyright Law that would, in effect, shift the payment of the music performing fees onto the producer-distributors; the Motion Picture Theatre Owners of America long ago announced its intention to fight against an increase but has done nothing as yet; the Pacific Coast Conference of Independent Theatre Owners is now raising a $25,000 fund for a test court case to determine the legality of the tax and has already appointed counsel to press the suit; North Central Allied is now involved in a court case aimed at determining the legality of the question, as is the Independent Theatre Owners of New York.

While the action taken by each of these groups is commendable and may eventually bring about the desired results, the fact remains that many months, perhaps years, will go by before either a court decision or legislation will relieve the exhibitors of this burdensome tax. Meanwhile the exhibitor is faced with an immediate problem—the payment of a music performing tax that represents an increase of from three hundred to five hundred per cent, depending on the size of the theatre and the admission price charged. Under the present Copyright Law, it seems as if the exhibitor must accede to ASCAP's demands in order to protect himself from an infringement suit.

It is a serious situation, one that effects every theatre in the country, and it calls for an immediate meeting of the best minds in exhibition, regardless of the organizations with which they are affiliated, to find ways and means by which this oppressive music tax schedule can be either combatted or stopped from being put into effect before the expiration of the present agreements.

If ever a situation called for unified resistance, this is it!

THERE IS MUCH UNDISCOVERED TALENT IN HOLLYWOOD

All those who have seen the Twentieth Century-Fox Technicolor picture, "Mother Wore Tights," have been impressed by the fine performance of Dan Dailey and freely predict that this one picture will make him an outstanding screen star. And rightly so, for he handles his part with consummate skill. As a matter of fact, the studio was so impressed with his work in this picture that, as soon as "Mother Wore Tights" was finished, it started him on a second picture, which is now in the cutting room.

For several years Mr. Dailey was playing heavy character parts, and it seems as if no studio suspected that he was star material. For that matter, the discovery of his talents by the Twentieth Century-Fox studio was accidental: The producers were ready to shoot "Mother Wore Tights" and they had no leading man, for every one of the leading men they had in mind for the part was unavailable. They sent out a general call to the agents for any young man who could sing and dance, and the agents brought to the studio young men whom they considered suitable for the part.

It is customary in cases of this kind for the agents to bring along film showing the actor in action. Dan Dailey had no film to show, for all the parts he had taken were heavy and they did not show him in a good light. To make a test then and there was out of the question, for each test costs a small fortune. Besides, there was no time to make the test; shooting had to start immediately. Fortunately, Dailey's agent remembered that years ago a major studio had made an elaborate test of him and so informed the Fox studio. Thereupon the studio sent for the test film and when the executives looked at it they were so impressed with Dailey's work that they signed him up at once.

(*Continued on last page*)

"Gas House Kids in Hollywood"

(*Eagle-Lion—PRC, Aug. 23; time, 62 min.*)

This third in the Gas House Kids series is an unpretentious program murder-mystery melodrama with the accent on comedy, developed along familiar lines. Its appeal will be directed mainly to those who have found the previous pictures to their liking, for this one is no better and no worse. There is nothing outstanding either in the production or the acting, and many of the gags are so old that the comedy falls extremely flat in spots. It may, however, go over with the juveniles, for there is considerable slapstick action.

This time the boys head for Hollywood to visit Michael Whalen, a movie star, who played detective roles. En route they befriend Milton Parsons, an eccentric scientist, whose car had broken down. In return for the favor, Parsons, who was seeking to establish a link with the dead, offers the boys the hospitality of his home during their stay in Hollywood. The house proves to be an eerie place, not only because of Parsons' experiments with a dead body, but also because of a legend that a fortune was hidden on the grounds. Complications arise when the real estate agent from whom Parsons had rented the house is found murdered. The police are called but the body disappears before their arrival. The boys enlist the aid of Whalen to solve the mystery, but before long learn that the screen star himself was in cahoots with two crooks who were trying to locate the hidden wealth. Involvement with Whalen and the crooks soon follows and, after a series of adventures in the building's secret passages and rooms, the boys capture the thieves just as they locate the hidden fortune.

Robert E. Kent wrote the original screen play, Sam Baerwitz produced it, and Edward Cahn directed it.

Unobjectionable morally.

"Hal Roach Comedy Carnival" with Walter Abel, Marie Wilson and Frances Rafferty

(*United Artists, no release date set; time, 112 min.*)

Photographed in Cinecolor, this is nothing more than two streamlined slapstick comedies, which were produced under the titles of "Curley" and "The Fabulous Joe." By splicing both streamliners and conveniently calling them Part One and Part Two, Hal Roach is offering the film to the exhibitors as a single feature under the title, "Hal Roach Comedy Carnival." The coupling of two streamliners into a single comedy package is not a bad idea, but in this case it does not work out so well because of an unhappy choice in the type of stories coupled, thus resulting in a package that may prove to be a problem to many exhibitors. Part One ("Curley"), which runs 53 minutes, may be described as a 1947 "Our Gang" comedy, the sort that will appeal mainly to children. Part Two ("The Fabulous Joe"), which runs 59 minutes, is a bedroom farce type of comedy, the kind that rates an adult classification because of the risque situations and dialogue, and is hardly suitable for children. Since the exhibitor, in booking the picture, must buy both Part One and Part Two, he alone can best judge whether or not such a combination is suitable for the type of audience to which he caters.

As for the entertainment values of each of the streamliners, Part One is fairly amusing, but it is handicapped by spotty photography, and rather inept acting on the part of the youngsters, whose talk is indistinct. Briefly, the wildly slapstick story revolves around a group of youngsters who await their new school teacher with misgivings. Their consternation is heightened when Larry Olsen, their ringleader, mistakes Kathleen Howard, a dour old woman, as the new teacher; the children arrange a program of pranks to get rid of her. Meeting Frances Rafferty, the real teacher, who was Miss Howard's niece, Larry, without being aware of her identity, unwittingly reveals the tricks his schoolmates had concocted. Frances sees to it that the tricks backfire on the kids, and Larry, branded as an informer, is ostracized. She takes the children on a picnic and, through clever psychology, breaks down their rebellious nature, brings Larry back into their good graces, and wins their confidence. Miss Rafferty and the other adult actors perform pleasantly. The screen play for this part was written by Dorothy Reid from a story by Robert F. McGowan, who produced it. Bernard Carr directed it.

Part Two, in spite of the fact that the story is silly, is an amusing bedroom farce with many laugh-provoking situations. It has good production values, fine color photography, and zestful performances by the entire cast, which includes, among others, Walter Abel, Marie Wilson, Margot Grahame, Donald Meek, Sheldon Leonard, Nana Bryant and Donald MacBride. It revolves around Abel, a timid fellow dominated by his wife, his daughter, and his obnoxious brother-in-law. On the day of his wedding anniversary, he is presented with a dog, named Joe, willed to him by a friend. Arriving home to celebrate his anniversary, Abel finds that his wife had gone out on a party. He goes out for a walk with the dog and, in the course of events, becomes gloriously drunk in a cocktail lounge, where he gets involved with Marie, a flirtatious blonde, and is knocked unconscious by her tough boy-friend. Regaining consciousness, Abel is amazed to hear his dog talking to him, giving him advice on how to become master in his own home. He returns to the apartment and berates his wife in no uncertain terms, causing her to leave him. Dejected, he goes for a walk in the park, where the dog, noticing Marie, pushes her into a lake, thus compelling Abel to take her to his apartment to dry her clothes. The dog manages to dispose of the clothes, and Abel soon finds himself involved in a series of frantic situations as he tries to conceal the partly disrobed Marie from his wife, who had unexpectedly returned. Marie's presence is discovered and Abel is sued for divorce. At the trial he blames the dog for his predicament and unsuccessfully tries to prove that the animal could talk. He is declared insane by the judge, who denies the divorce and places him in his wife's custody—an arrangement satisfactory to both, for neither wanted a divorce.

Jack Jevne and Arnold Belgard wrote the screen play from a story by Hal Roach, Jr. Bebe Daniels produced it, and Harve Foster directed it.

"The Pretender" with Albert Dekker

(*Republic, Aug. 16; time, 69 min.*)

Although this crime melodrama is slowed down considerably by the heavy-handed direction, it manages to generate enough excitment and suspense to qualify as a fair supporting feature. It is, however, a cheerless entertainment. Its story about a crooked financier who becomes the victim of his own machinations is not new, nor is there anything novel in its treatment, but it holds one's interest fairly well owing to the good performance of Albert Dekker in the leading role. His fear that a hired killer would mistake him for a man he had marked for death gives the proceedings a mounting tension that is unrelieved by comedy. One does not feel any sympathy for him, not

even when his self-imposed fears drive him to his death, for up until the very end his actions are unprincipled. If the director had strived a little less for effect the picture might have turned out to be a top program offering:—

Having misused the trust funds of Catherine Craig, a wealthy heiress, Dekker, an investment broker, plans to marry her to save himself from financial ruin. She turns down his proposal, explaining that she was in love with another man, whom she declines to identify. Desperate, Dekker arranges with Alan Carney, a notorious gangster, to have one of his hired killers murder Catherine's fiance as soon as his identity becomes known through a marriage announcement. Shortly thereafter, Catherine quarrels with her boyfriend and spitefully accepts Dekker's offer of marriage. Dekker rushes to Carney to call off the murder plot lest he himself become the victim, but Carney, shot in an altercation with a woman, dies before Dekker can learn the name of the killer assigned to his job. Unsuccessful in his efforts to learn the hired assassin's identity, Dekker lives in constant fear of his life. He becomes suspicious of everyone around him and secludes himself in his room. Tormented by fear, his mind finally cracks and he takes a shot at a stranger loitering outside the house. He then drives off in his car at breakneck speed to escape an imaginary pursuer, dying when the car crashes over a cliff.

Don Martin wrote the original screen play, and W. Lee Wilder produced and directed it. Adult fare.

"Golden Earrings" with Ray Milland and Marlene Dietrich

(*Paramount, Oct.* 31; *time,* 95 *min.*)

In spite of the fact that the story is commonplace and thin, this melodrama, by virtue of the good performances, emerges as a fair entertainment, with enough suspense, romance and comedy to get by with undiscriminating audiences. It is, however, strictly adult fare because of the sexy overtones. The action takes place in pre-war Germany, and the suspense is fairly well sustained throughout because of the constant danger to Ray Milland, as an escaped British intelligence officer, who, aided by Marlene Dietrich, as a roving gypsy, disguises himself as a member of a gypsy tribe to elude his Nazi pursuers. As an uncouth but sultry gypsy siren, Miss Dietrich provides considerable light comedy, particularly by her warm advances to Milland, who fights her off but not for long. Some of these situations are quite risque. The action alternates between the excitement of the pursuit and the love making, but since the story is not very substantial it fails to stimulate the audience's emotions:—

On an espionage mission to Nazi Germany to uncover information about a poison gas formula, Milland and his aide, Bruce Lester, are captured by the Gestapo. They manage to escape and, for safety's sake, go separate ways after arranging to meet in Freiburg, where a scientist friendly to England was waiting to give them the formula. Beating his way through the woods, Milland comes upon Marlene, who convinces him of her friendliness and offers to help him. She darkens his complexion, pierces his ears so that he could wear a pair of golden earrings, and dresses him in gypsy clothes. Thus disguised, he travels with her across the country, narrowly eluding his pursuers and desperately resisting her advances. Upon reaching Freiburg, they join a gypsy tribe, which accepts Milland only after he beats their chieftan in a bruising fight. Lester, too, eventually reaches Freiburg, but he is caught by the Nazis and beaten to death. Milland shoots down his murderers and, with the aid of Marlene, obtains the formula from the scientist just as war is declared. Guided by Marlene to the Rhine so that he could escape to France, Milland, by this time deeply in love with her, promises to return. Six years later he finds her waiting for him at the same spot where he had left her. He dons his golden earrings and rides off with her into the woods.

Abraham Polonsky, Frank Butler, and Helen Deutsch wrote the screen play from the novel by Yolanda Foldes. Harry Tugend produced it, and Mitchell Leisen directed it. The cast includes Reinhold Schunzel, Dennis Hoey, and others.

"Out of the Blue" with George Brent, Virginia Mayo, Carole Landis and Ann Dvorak

(*Eagle-Lion, Sept.* 20; *time,* 86 *min.*)

A highly amusing "whacky" type comedy. If the hilarious laughter of a preview audience can be used as a barometer, it should go over very well. Revolving around a feud between a henpecked husband and a Bohemian artist—neighbors in a Greenwich Village apartment house, the story is for the most part nonsensical, but the sparkling performances, the well written dialogue, and the cleverly conceived farcical situations keep one laughing throughout. The real surprise of the picture is the fine comedy performance of Ann Dvorak, as a dipsomaniac with a weak heart, who faints at the most inopportune moments. The manner in which she is used as a pawn in the feud between the two neighbors, one of whom believes her to be dead when she faints away in his apartment, provokes much hearty laughter. The sequence revolving around her mock funeral is particularly comical. All in all, there is hardly a dull moment in it:—

Living side by side in adjoining terrace apartments, Turhan Bey, an artist, and George Brent, a meek individual who was subservient to his domineering wife (Carole Landis), constantly quarrel over Bey's dog. When the dog buries a bone in Carole's zinnia bed, she compels Brent to launch ouster proceedings against him. Carole leaves town for a weekend holiday, and Brent, dining in a cafe, allows himself to be picked up by Ann, who follows him home and refuses to leave. As he tries to get rid of her before Carole returns, Ann collapses in a faint. Believing her to be dead, Brent places her on Bey's terrace. Bey revives Ann and, upon hearing her story, decides to avenge himself for being compelled to get rid of his dog. Aided by Virginia Mayo, his girl-friend, he hides Ann in a closet, paints the face of a life-size dummy to look like Ann's, then forces Brent to help bury the "body" of the woman he had discarded. Unaware that he had been tricked, Brent returns home relieved. Meanwhile Ann's presence in Bey's apartment causes a rift between Virginia and himself. When he orders Ann to leave, she goes into one of her faints. He disposes of her by laying her down on Brent's terrace, where she is found by Carole, whose discovery results in a series of wild mixups until she learns the truth. She starts to berate Brent, but, like the proverbial worm, he turns and gives her a tongue-lashing. It all ends with Carole meekly submitting to Brent, with Bey and Virginia patching up their romance, and with Ann staggering home.

Walter Bullock, Vera Caspary, and Edward Eliscu wrote the screen play based on a story by Miss Caspary. Isadore G. Goldsmith produced it, and Leigh Jason directed it. The cast includes Elizabeth Patterson, Richard Lane and others. Adult fare.

Of course, the fine cast, the wholesome story, and Walter Lang's skillful direction have had much to do with bringing out Dan Dailey's hidden talents; also the fact that this is the first time in the history of the business that a screen star of Betty Grable's brilliance consented to play a mother role on the screen. This helped to build Dailey up. One other important factor is that the studio, in its handling of the story, did not follow the trite Hollywood formula of showing the boy and girl quarreling and parting, as a result of either another woman or another man, to be brought together again at the finish. In this story, which is a tender and compassionate tale of a family in show business, Miss Grable and Dailey remain loyal to one another, and their one concern is how to make their children happy. This fact wins them the good will of the audience.

But whatever the reasons for Mr. Dailey's success, the fact remains that one picture has made a star out of an actor who was languishing in minor parts, thus proving the late Louis J. Selznick's contention that a star can be made with one good story alone.

The Hollywood producers should look around; there may be dozens of Dan Daileys looking for a chance to show what they can do. They are needed—to replace the dwindling star material.

THE GOVERNMENT AFTER THE TECHNICOLOR MONOPOLY

As predicted in these columns many times, the anti-trust division of the Department of Justice has brought suit against both Technicolor and Eastman Kodak on the grounds that the two companies have been exercising a monopoly in restraint of trade through a series of agreements between themselves whereby patents and new developments in color photography were reserved for the exclusive use of Technicolor.

One of the points that will, no doubt, be brought out at the trial is the agreement between the two companies whereby Eastman Kodak, which developed and perfected the Monopack process, turned over to Technicolor the exclusive rights to that process. The Monopack process, as some of you undoubtedly know, combines all the colors into one negative film, which can be used in a standard black and white camera. What makes this transaction more damaging, in the opinion of this paper, is that a company of the magnitude of Eastman Kodak must have known that it constituted a possible violation of the anti-trust laws.

Evidently, Dr. Herbert T. Kalmus, president and general manager of Technicolor, knew that the Department of Justice would question the Monopack transaction, for in a statement that he issued to the trade press a few weeks ago he informed the industry that the Monopack process was available to anyone who wanted it by paying the usual royalties to Technicolor. He stated also that Technicolor's exclusive Monopack rights would expire next year. To the knowledge of this paper, this is the first time that Dr. Kalmus has made such a statement publicly.

The extent to which free competition in color photography has been shackled is summed up neatly by James M. McGrath, the special Government attorney in charge of the trust suit, who said: "Tie-in clauses between Eastman, Technicolor and Hollywood picture producers have provided that the movie industry buy all non-exposed film from Technicolor, that they rent cameras from Technicolor, and that they hire Technicolor directors for such pictures. . . . This was carried out despite the fact that ordinary movie cameras use the Monopack process developed by Eastman."

Progress in color photography can be made only if the art remains free and unfettered. Monopolistic practices retard it. And the purpose of the Government is to keep it free.

ANOTHER CASE OF TRAPPING THE UNSUSPECTING EXHIBITOR AND THE PUBLIC

In the August 2 issue of this paper, attention was called to the fact that Columbia Pictures, in attempting to sell to the exhibitors "The Last of the Redmen," had omitted from its trade paper advertisements any mention of the fact that the story is based on James Fenimore Cooper's novel, "The Last of the Mohicans."

This paper charged that the omission was a deliberate attempt on the part of Columbia to deceive the exhibitors, because it anticipated stiff resistance to the picture as a result of the thousands of bookings that had been granted in recent months to Eddie Small's reissue, "The Last of the Mohicans." Columbia, said this paper, was undoubtedly aware of the fact that few exhibitors would be willing to show their patrons the same story within a period of several months, and, to cut down this anticipated resistance, the company obviously decided to omit all reference to "The Last of the Mohicans" in the hope that the exhibitors would be none the wiser. Although several weeks have gone by since these charges were made, Columbia has not denied them.

Of the numerous letters that have reached this paper congratulating it for this expose, the following one should be of interest to this paper's subscribers. For obvious reasons the exhibitor's name is withheld:

"August 23, 1947

"HARRISON'S REPORTS
"1270 Sixth Avenue
"New York 20, N. Y.

"Gentlemen:

"You recently advised us of Columbia's unethical practice of failing to mention in the trade press that their 'Last of the Redmen' is nothing but 'Last of the Mohicans.'

"Here is another: They are currently reissuing 'Texas.' We find the identical plot in their 'South of the Chisholm Trail.'

"We are sending this information along to you so that you may advise your subscribers not to run into the same sad experience as we did in booking both pictures within a period of two weeks. What our customers said is fit only for Columbia's ears."

EAGLE LION TAKES OVER PRC

Effective as of August 18, Eagle Lion Films acquired all the distribution facilities of Producers Releasing Corporation, which will now function as a producing organization only.

In the future, Eagle Lion will distribute, not only its own films, but also the product of PRC, J. Arthur Rank, and possibly the films of other independent producers.

Entered as second-class matter January 4, 1921, at the post office at New York, New York, under the act of March 3, 1879.

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SOLIDARITY NEEDED IN THE FIGHT AGAINST ASCAP

The monopolistic action of the American Society of Composers, Authors and Publishers in cancelling existing license agreements with theatres for the rights to perform the music recorded on film, and in imposing a new schedule of rates that will arbitrarily boost the seat tax anywhere from 100% to 500%, and even more, has so aroused the exhibitors that the Society may soon find itself in the position of having thrown a boomerang that will leave its intended victims unharmed but return to mow down its thrower.

Exhibitors in all sectors of the country are up in arms over this unconscionable increase and all are considering ways and means to, not only prevent the new rates from being put into effect, but also to curb ASCAP's arbitrary power to impose a tax.

The first to take action was Mr. Abram F. Myers, general counsel of National Allied, whose views on the situation appear elsewhere in these pages. Mr. Myers addressed an appeal to the Attorney General asking that the Department of Justice institute criminal proceedings against ASCAP under the anti-trust laws. His letter to the Attorney General, which was reproduced in the September 1 issue of *Film Bulletin*, had this to say, in part:

"We doubt if ever before the Department of Justice was confronted by so flagrant a case—where interests controlling rights without which a great industry cannot operate—have by concerted action and agreement put into effect such tremendous rate increases by a single action and at one time. . . .

"This association has read with satisfaction and approval of your determination to stamp out price-fixing and arbitrary price increases by means of criminal prosecutions under the Sherman Act. We strongly feel that ASCAP's action in doubling and trebling its rates calls for just that sort of treatment. . . . It is believed that ASCAP will abandon its course only if its leaders and members are promptly charged with the criminal provisions of the law."

Mr. Myers' action was followed quickly by other exhibitor moves. These include an announcement by a group of 165 New York exhibitors, most of whom are members of the ITOA of New York and who are plaintiffs in a pending anti-trust suit against ASCAP, that their attorney, Milton C. Weisman is preparing a motion to be filed in New York Federal Court for an order restraining ASCAP from putting the increased rates into effect until a determination of the suit; the appointment of a committee at a mass meeting sponsored by the Allied Theatre Owners of Michigan to devise ways and means to raise a $25,000 fund to finance an anti-trust suit against ASCAP in behalf of all exhibitors in the state (a similar fund is being raised by the PCCITO); and the efforts of the MPTOA to secure the services of E. C. Mills, an industrial relations counsellor, to head an exhibitor movement to combat the tax. Mr. Mills was formerly general manager of ASCAP.

Many other exhibitor organizations are urging their members to communicate with their respective Congressmen and seek their aid in the fight against the license tax. Congressman Emanuel Celler of New York, a member of the House Judiciary Committee, stated last week that he will urge a Federal investigation of ASCAP, adding that ASCAP's increased tax "is an indication of its grasping out for power and unduly and outrageously taxing that which is an essential part of American life—music."

Meanwhile, all the Allied regional units, at the wired suggestion of Mr. Myers, are advising their members to apply to ASCAP at once for a temporary license for sixty days from October 1 at the rates they are now paying. ASCAP, in its notice of cancellation to the exhibitors, gives them the privilege of obtaining such a temporary license. Pete Wood, secretary of the Independent Theatre Owners of Ohio, has advised his members to make their applications by registered mail. Mr. Myers stated in his wire that the 60-day temporary licenses will afford the exhibitors time to organize without exposing them to penalty. If you have not yet applied for such a temporary license, HARRISON'S REPORTS urges you to do so at once.

Whether large or small, independent or affiliated, every theatre in the country is affected by this unfair and unsound tax. This is one issue on which there is no division of opinion among exhibitors—everyone is against the tax. Each exhibitor should, therefore, get solidly behind his leaders for a final showdown with ASCAP. Call on your Congressman, impress him with the unfairness of this tax, and demand that he, not only support an investigation of ASCAP's abuse of power, but also that he advocate legislation to modify the copyright law so as to prevent any further abuse.

Get right behind this fight! Show solidarity and you will once and for all be rid of ASCAP's gouging tactics!

J. ARTHUR RANK'S BLACKJACK

In a recent editorial in this paper, it was intimated that J. Arthur Rank, the British film tycoon, by controlling nearly two thousand theatres, was holding a blackjack over the heads of the American producers, for by refusing to book the picture of a particular American producer-distributor, he could cause such a producer-distributor the loss of many thousands, perhaps millions, of dollars. Thus the American theatre-owning producers had to give Mr. Rank's pictures the play-dates he demanded.

If there were anything ever needed to prove the accuracy of those observations it has been provided by Mr. Rank himself by his action in shutting out the product of United Artists from his theatres, including the Odeon Circuit, even though United Artists owns a twenty-six per cent interest in that circuit.

Now, of course, United Artists is no worse off than the other American distributors, for the seventy-five per cent tax that the British Government has imposed on the earnings of imported films, with the consequent embargo the American producers have laid on the shipment of their own pictures to Britain, has put all the distributors on the same level.

"Philo Vance's Secret Mission" with Alan Curtis and Sheila Ryan

(*Eagle-Lion—PRC, Aug.* 30; *time,* 58 *min.*)

While it will probably be forgotten soon after one leaves the theatre, this latest "Philo Vance" melodrama should get by as a secondary feature with the mystery fans. There is nothing novel about either the story or its treatment, but it manages to hold one's attention to a fair degree, for it has a good share of exciting action, some thrills, and occasional comedy bits. Moreover, one is given a chance to work out the case for himself, for it is not until the final scene that the mystery is solved. There is some romantic interest, but it is incidental:—

Paul Maxey, a publisher of crime books, hires Alan Curtis, a private detective, as a technical advisor, and instructs Sheila Ryan, his secretary, to bring Curtis to his home that night so that he might give him the solution of a seven-year-old mystery involving the supposed death and disappearance of his one-time partner, whose widow, Tala Birell, had retained a job as receptionist with the firm. As Sheila and Curtis drive up the Maxey's home, the publisher is murdered by a mysterious intruder. Curtis, with the cooperation of Sheriff James Bell, rounds up every person that might have had a reason to keep Maxey silent and arranges for each suspect to be shadowed. When this proves fruitless, Curtis deliberately presents a strong case against the amazed Sheila to show that she was guilty, and orders her taken into custody. Later, however, he releases her and explains that he had merely used her as a ruse to encourage the guilty party to relax. The scheme works, and Curtis soon finds a clue that leads him to suspect that Tala's husband was very much alive. A vicious attempt is made on Curtis' life as he follows up the clue, but he eventually succeeds in trapping Tala and her husband as they prepare to flee to South America, proving that they were about to collect life insurance that was payable seven years after the husband's supposed death, and that they had murdered Maxey to keep him from revealing their plan.

Lawrence Edmund Taylor wrote the original screen play, Howard Welsch produced it, and Reginald LeBorg directed it. The cast includes Frank Jenks and others. Unobjectionable morally.

"Dark Passage" with Lauren Bacall and Humphrey Bogart

(*Warner Bros., Sept.* 27; *time,* 106 *min.*)

In spite of the fact that the story is highly implausible, this murder melodrama emerges as a grim but effective adult picture, mainly because of the good directorial touches and the competent acting. Its story about an escaped convict and his efforts to solve the murder of his wife, for which crime he had been convicted, leans heavily on the long arm of coincidence to tie together the incredulous doings, but those are not too fussy about story values will probably find it exciting, for it has considerable suspense and several killings. Others, however, may feel that good acting has been wasted on an undeserving story. It is by no means a pleasant entertainment, for the proceedings revolve around an unsavory group of characters whose actions are far from edifying. Some of the situations are brutal and gruesome. Moreover, it is demoralizing, for every one of the characters commit some form of crime and then are shown getting away without punishment. Those who do pay for their sins do so through accidental death—the law does not take its course. The factual San Francisco backgrounds give the only touch of realism to an otherwise unbelievable story:—

Imprisoned on circumstantial evidence for the murder of his wife, Humphrey Bogart escapes from San Quentin. He thumbs a ride from a passing motorist, Clifton Young, whom he beats into unconsciousness. As Bogart changes clothes with Young, he is confronted by Lauren Bacall, who persuades him to hide in the back of her car while she drives to her apartment in San Francisco. Lauren, a wealthy young woman, explains to Bogart that she sympathized with him because her father, who had died in prison, had also been a victim of circumstantial evidence. She offers to help him prove his innocence, but Bogart suspects her because of her acquaintance with Agnes Moorehead, a vicious woman, whose love he had spurned and whose testimony at the trial had convicted him. He decides to hide out in the room of his old pal, Rory Mallinson, and through the efforts of a friendly cab driver he has his face altered by means of plastic surgery so as to escape detection by the police. Returning to the room with his face swathed in bandages, Bogart finds Mallinson murdered and is forced to flee back to Lauren's apartment, where he is nursed back to health. He eventually sets out to vindicate himself and becomes involved in a series of escapades with the police, and with Young, who turns out to be a small-tme crook bent on blackmail. In a battle with Bogart, Young loses his life in a fall from a cliff, but not before Bogart obtains from him information revealing that Agnes had murdered both his wife and his pal. Agnes, confronted by Bogart, commits suicide. With Agnes dead, Bogart finds his last hope of clearing himself gone; he decides to leave the country. Lauren, aware of his predicament and in love with him, joins him in South America.

Delmar Daves wrote the screen play and directed it from the novel by David Goodis. Jerry Wald produced it. The cast includes Bruce Bennett, Tom D'Andrea and others. Strictly adult fare.

"Joe Palooka in the Knockout" with Leon Errol and Joe Kirkwood

(*Monogram, no release date set; time,* 72 *min.*)

A pretty good addition to the "Palooka" series; it should fit very well as a supporting feature in double billing houses. Starring the same players in the principal roles, this time the story is an interesting mixture of murder mystery and prizefight racketeering, with enough action and suspense to keep audiences fully entertained. Although most of the footage concentrates on the hero's efforts to track down the killers responsible for the death of his ring opponent, there are two prizefights that are most realistically staged. The second fight, at the finish, gives the story a highly exciting climax. Worked into the story are some nice touches of humor and pathos. The production values are good, and the direction and acting are uniformly competent:—

Joe Kirkwood (as "Palooka") threatens to quit the ring when he believes himself responsible for the death of a contender, whom he had knocked out in a championship bout. Unknown to Joe, his opponent's death had been caused by a poisoned mouthpiece, which had been tampered with by gamblers Morris Carnovsky and Marc Lawrence, who had made a fortune on the fight. They had carried out their scheme with the aid

of the dead pugilist's manager, who had been intimidated by threat of exposure for a past crime. When Trudy Marshall, a night club singer, communicates with Joe and tells him of her belief that the dead fighter, her late fiance, had been murdered, Joe, aided by Elyse Knox, his sweetheart, and Leon Errol, his manager, sets out on the trail of the murderers. But the gamblers, through nefarious tricks and even murder, manage to cover up their tracks. His failure to find the killers makes Joe despondent and soon has an effect on his physical condition. On the eve of another championship bout, the gamblers, seeking to make a final clean-up by betting heavily against Joe, break into his dressing room, attack one of his handlers, and substitute a poisoned mouthpiece for the one in Joe's locker. Because of the handler's unconscious condition, Joe does not learn the reason for the attack, and he prepares to enter the ring unaware that his mouthpiece was poisoned. Meanwhile the dead fighter's manager, conscience-stricken by the part he played in his fighter's death, confronts the gamblers with a gun. To save themselves they offer to cut him in on their latest scheme, but he shoots them down and manages to warn Joe against the use of the poisoned mouthpiece. Joe, despite his poor condition, puts up an heroic battle, winning the fight by a thrilling knockout.

Nedrich Young wrote the original screen play, Hal E. Chester produced it, and Reginald LeBorg directed it. The cast includes Benny Baker, Billy House, Vince Barnett, Donald MacBride and others.

Unobjectionable morally.

ABRAM F. MYERS' VIEWS ON THE ASCAP ACTION

(*Continued from back page*)

for which they are transported—are recorded on the films. ASCAP, in effect, threatens to make these films commercially valueless unless the motion picture exhibitors of the United States submit to its exactions.

The burden upon and obstruction to interstate commerce could not be more direct and effective if ASCAP threw a cordon of thugs around the theatres and demanded the payment of an arbitrary and extortionate tribute as the condition to permitting the films to complete their interstate journey.

In all the history of the Sherman Act, it is doubtful if ever before the Attorney General was confronted by so flagrant a case—where interests controlling rights without which a great industry cannot function, have by concerted action and agreement put into effect such staggering rate increases by a single arbitrary act.

The offense in simultaneously putting into effect these outrageous increases is aggravated by the fact that, in doing so, ASCAP is simultaneously cancelling all of its outstanding license agreements with the theatres.

This office recognizes that the Department of Justice may be somewhat embarrassed by the improvident and ineffectual consent decree entered against ASCAP several years ago, but since that proceeding did not involve any such extortionate action as ASCAP has now taken, we believe that a court would be slow to hold that the former decree barred a criminal prosecution based on the present flagrant abuse of power.

Allied leaders have read with satisfaction the Attorney General's recent declaration of his determination to stamp out price-fixing and inflationary price increases by means of criminal prosecutions under the Sherman Act. We strongly feel that ASCAP's action in trebling its rates calls for just that sort of treatment. Another civil proceeding, long-drawn-out and ineffectual, will serve no good purpose. We believe that ASCAP will abandon its mad course only when its officers and members feel on the back of their necks the hot breath of the United States Marshal armed with a warrant of arrest.

Exhibitors Handicapped In Protecting Themselves

Under the copyright law as it now stands, the cards are stacked in favor of ASCAP in any direct contest with the exhibitors. Except for that, the exhibitors might all refuse to take out licenses at the new rates and force ASCAP to bring thousands of suits all over the United States. Without that statute ASCAP could recover, at most, only the reasonable value of the performing rights exercised by the theatre owners. Despite Judge Norbye's recent decisions in the Berger Cases, ASCAP's present outrageous action might well lead the courts to hold that the copyright owners did not come in with clean hands and thus deny them any recovery whatever. But under the copyright law, if the issue should go against the exhibitors, the copyright owners would sue for the minimum statutory damages of $250.00, which provision, ASCAP claims applies to infringements by exhibitors.

Considering the large number of copyright owners included in ASCAP's membership, and the number of proceedings which each might bring, the risk would be too great for the exhibitors to incur.

This illustrates why it is so necessary for the exhibitors in the present crisis to "call a cop"—why it is imperative that the Attorney General now, and the Congress as soon as possible, intervene in this situation and block ASCAP's threatened extortion and so neutralize its power that it can never again renew the effort.

It does not mean, however, that all else failing—and it is inconceivable that the Attorney General and Congress will fail to act—that the exhibitors will not do all in their power to protect themselves. Even now Allied is engaged in an examination of pending and prospective actions involving ASCAP to see if there is any way in which it can lend a helping hand. ASCAP, by its reckless and hot-headed action, has destroyed whatever good will it had built up among exhibitors by years of moderation and fair dealing. If its members could but sample the expressions of loathing and disgust pouring in from all sections of the country, they would realize the seriousness and evil consequences of the error into which they have been led. ASCAP now has incurred the active opposition and enmity of a large and important class of business men whose influence, unlike ASCAP's, is not confined to a single state and city. The exhibitors' guns are being trained on ASCAP and its members, and some of the bullets will reach their mark.

ASCAP's members, if they are wise, will weigh carefully the temporary advantages of these outrageous rate increases as against their loss of prestige and good will—not to mention the long and bitter struggle and the probable consequences thereof, if ASCAP follows through on its extortionate demands.

With boxoffice receipts sagging in all sections of the country, this is a poor time for ASCAP to demand any increase in rates, much less a 300% increase.

MOVIES EXCELLENT EYE TONIC SAYS FAMOUS COLUMNIST HEFFERNAN

In the issue of August 31, the *Detroit News* published an article by its Hollywood correspondent, Harold Heffernan, the famous columnist, whose column is syndicated by the North American Newspaper Alliance, asserting that the movies, contrary to the prevailing belief among the public, help the eyesight instead of hurting it.

Says Mr. Heffernan partly:

"Next time you emerge from a movie theatre after a three-hour session with the double feature and assorted short subjects, don't get excited if you have a little headache or eye strain and blame everything on Hollywood. You could be wrong—and the chances are about 90 to one that you are. . . .

"Above all, don't charge your ills—especially any type of headache or eye strain—on the mechanics of the motion picture. Authorities on this subject, including leading oculists, optometrists and exponents of the Bates-Corbett system of eye training, are as one in declaring that motion pictures supply not only an excellent tonic for normal eyes but are important factors in improving ailing ones.

"You can't blame eye-conscious fans for being a little fussy, however. Fear that movie-going could be a visionary damper is a hangover from the dark, infantile days of the screen when a nickel entitled eager customers to a hard-backed chair in a stuffy storeroom, there to witness a few reels of distorted celluloid leapings that sent patrons out into the street with stabbing eye pains. Doctors shook their heads gravely over this potential threat to the world's eyesight. Mothers warned offspring that blindness might follow a few sessions at the Happy Hour Vaudette.

"Actually, there was no reason for this horrible outlook. . . .

"In viewing a motion picture, the eye cannot escape exercise. . . ."

Mr. Heffernan then goes on to explain the mechanics of motion pictures, the number of picture frames that pass before the projector per minute, the tens of thousands per hour, affording exercise to the eye muscles.

Never in the history of the motion picture has an influential person written so powerful and convincing a defense of motion picture-attending. Each exhibitor should pass the word along to his public, for the wider the circulation Mr. Heffernan's article is given, the greater the benefit each exhibitor will receive.

The best way to circulate Mr. Heffernan's article is to write to the management of the *Detroit News* ordering thousands of reprints, and if the *News* cannot, because of the newsprint shortage, supply the reprints, each exhibitor should obtain a copy with the permission to reprint it locally. As a matter of fact, the producers' organization should encourage the exhibitors, through their distribution forces, to obtain, either reprints, or permission for reprinting the article.

Branch managers of the film exchanges should request their salesmen to bring Mr. Heffernan's article to every exhibitor they come in contact with.

ABRAM F. MYERS' VIEWS ON THE ASCAP ACTION

Under date of August 27, Mr. Abram F. Myers, general counsel and chairman of the board of Allied States Association of Motion Picture Exhibitors, issued a bulletin dealing with ASCAP's predatory action in boosting the music tax rates. Mr. Myers' remarks are so enlightening and so thorough that HARRISON'S REPORTS believes that, if his statement were to be read by every member in Congress, the exhibitors would receive so much support that they would have little trouble in seeing the necessary legislation passed to curb ASCAP's power. Mr. Myers' statement follows:

THE ASSAULT ON ASCAP IS TAKING SHAPE

Protests coming to this office from all over the country show that the exhibitors are thoroughly aroused over ASCAP's action in cancelling existing license agreements with the theatres and demanding new ones calling for rate increases averaging around 300%.

ASCAP during the years has exercised its great power with moderation with the result that there has been no concentrated opposition to that body. Congress, the Executive Department and the Courts have shown little concern over ASCAP's mere possession of unexercised power. A few years ago the broadcasting companies kept ASCAP's repertoire off the air for a long period and in so doing taught ASCAP a salutory lesson.

Now ASCAP has demonstrated that under its present management it is incapable of exercising its great powers moderately and in the public interest. These powers are derived from an act of Congress—the copyright law—and it is unthinkable that Congress will continue to repose such authority in a body which has shown that it is no longer worthy of its confidence.

Protests coming to this office indicate widespread interest in the proposal to seek an amendment to the copyright law which will make impossible further arbitrary actions by ASCAP. Allied has outlined a measure which would require ASCAP to deal with the powerful and highly concentrated motion picture producers instead of with the weak and widely scattered exhibitors. But the indications now are that the aroused and indignant exhibitors do not regard that measure as sufficiently drastic.

In any event, while ASCAP's management is preparing to put into effect its new and extortionate schedule of rates, steps are being taken all over the country to give this once reasonable and now vicious monopoly a battle of heroic proportions.

WHAT IS THE ATTORNEY GENERAL GOING TO DO?

ASCAP's action will place a direct and well-nigh intolerable burden upon and obstruction to interstate trade and commerce. In view of the numerous decided and pending cases involving the motion picture industry, it is settled that motion picture films constantly move in the channels of such trade and commerce. The dialogue, music and sound effects essential to their exhibition in the theatres—the only purpose

(*Continued on inside page*)

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AGAIN ABOUT RAISING ADMISSION PRICES ON SPECIAL PICTURES

In the July 26 issue of HARRISON'S REPORTS, there was published an editorial in which the views of exhibitor leaders on the raising of admissions on multi-million dollar pictures were given. These leaders, as said in that editorial, are opposed to advanced admissions on the ground that picture-patrons often pay money to see pictures of inferior quality and it would be unfair to make them pay a higher scale to see pictures of better quality.

In the same editorial there was printed a letter from an independent exhibitor, giving the views of the rank-and-file exhibitors on the same subject. He, too, was opposed to the practice.

The question of raising admission prices on special pictures is nothing new. It first started with "Dante's Inferno," for which fifty cents was charged as admission at a time when the basic admission prices in picture theatres were either five cents or ten cents.

In 1915, when I was an exhibitor in San Bernardino, California, managing the picture end of the Opera House there, "The Spoilers" came along. I was offered the picture in preference to any other exhibitor in that town, because the Opera House was a better class theatre at that time. But one of the conditions was that I raise the price to twenty cents from ten cents, which was the prevailing admission price in those days.

The owner of the Opera House was afraid to risk so great a jump in the admission price and the distributor made a deal with the opposition house, a veritable dump. The results were astonishing: people were lined up at the box-office all day long and in the evening, too, despite the unattractiveness of the theatre.

The experience taught me a lesson, so when "The Birth of a Nation" came along we agreed to play the picture at an admission price of one dollar to any part of the house.

We booked the picture for four days but held it for a full week. And we could have played it longer had we made the necessary arrangements in advance. Our take that week was $3,300, a sum unheard of in those days.

Admission prices on special pictures continued to jump, going to a two-dollar top.

The first special picture to charge two dollars was "The Covered Wagon," which, if memory serves me right, played for two years at the old Criterion Theatre, on Broadway, New York City, to capacity business. It was followed by other pictures, such as "The Big Parade," "The Ten Commandments" and many others.

The two-dollar admission price was abandoned with the advent of talking pictures. Another reason for its abandonment was the depression that followed the 1929 stock market crash.

The producer-distributors are now demanding that, on costly pictures, the admission prices be hiked to one dollar, exclusive of tax.

The jump from ten cents to one dollar in my days as an exhibitor constituted an increase of one thousand per cent. The jump from the present basic admission to one dollar plus the tax is not so great, yet there are many exhibitors who object to it. Oddly enough, I have been informed by a reliable source that the objection comes, not from the small exhibitor but from the circuits, affiliated and not. My informant tells me that very few small-town exhibitors object to the raise, as long as the picture merits it.

The producer-distributors claim that pictures costing anywhere from two to five million dollars cannot be produced nowadays unless the admission prices are raised to meet the cost, for the American producer can no longer depend on the foreign market to furnish the profit; the cost, with a reasonable profit, must be recouped here, in the United States. They further maintain that the exhibitors, both affiliated and independent, might just as well understand this, for it is a problem that concerns them as well as the producers.

I am inclined to agree with the producer-distributors on this question, but with reservations. To begin with, the criterion of the value of an advanced-admission-price picture to the exhibitor and the public should be, not its cost, but its entertainment values. The fact that two to five million dollars has been spent on a picture does not necessarily mean that it rates special handling at advanced admissions; outstanding production values are a great asset to any picture, but they are not enough. Nor is the fact that a picture is considered a good entertainment enough to warrant a boosted admission price. It must be an exceptional picture in every sense of the word. Go back as far as you like on the history of the advanced-admission-price picture and, invariably, you will find that the only ones that had been supported by both the exhibitors and the public are those that truly belonged in an exceptional category, such as "The Big Parade," "Gone With the Wind," "Sergeant York" and others of that calibre.

Pictures of this sort are, of course, usually produced on very expensive budgets. Today, the cost runs into the millions, and no exhibitor should balk at charging advanced admissions for them. Allowing emotionalism to rule will help no one; logic must prevail. After all, if the exhibitors want the producers to strive for better product, it is up to them to encourage the producers by supporting meritorious pictures.

Currently, "Duel in the Sun" and "The Best Years of Our Lives" are making the rounds at advanced admissions, and apparently the policy is paying off for Selznick and Goldwyn because a number of the other distributors have either completed or are contemplating arrangements to sell their top pictures in the same manner in the coming months. These include Paramount's "The Unconquered," a Cecil B. DeMille production; Warner's "Life with Father"; 20th Century-Fox's "Forever Amber" and "Captain from Castile"; Enterprise's "Arch of Triumph"; and MGM's "Green Dolphin Street." All are expensive productions, but not having seen them I cannot say whether they are meritorious enough to rate advanced admissions.

Let us assume, however, that each is worthy of advanced admissions and is deserving of the exhibitors' support. In all probability each distributor will find the least sales resistance among the first-run theatres, but will meet considerable opposition from the subsequent-runs. This opposition will not, in my opinion, be without merit.

Under the present method of selling a picture on an advanced price policy, the distributor sets a specific scale of prices that must be maintained by each exhibitor and in turn guarantees that the picture will not be shown anywhere at lower prices for a specified period of time. Generally, the

(Continued on last page)

"The Tawny Pipit" with Bernard Miles

(*Prestige—Univ.-Int'l., no rel. date set; time,* 81 *min.*)

A thoroughly delightful entertainment, but it is a picture that will appeal mainly to selected audiences that patronize art theatres. Other picture-goers will probably find the action much too slow and the humor too subtle for appreciation. Produced in England, the story is a whimsical comedy-drama, revolving around the turmoil that is created in a sleepy English village when two rare birds, known as tawny pipits, are discovered nesting in a field nearby. The excitement that is created by the find, and the manner in which the villagers, awed by the importance of the discovery, organize to protect the pipits from harm until their offspring emerge from the hatching eggs, make for some of the most delightful satire that has reached the screen in many a day.

Briefly, the story begins with the tawny pipits' discovery by a convalescing British aviator and his nurse, who immediately communicate with her uncle, a leading member of the Association of British Ornithologists. The uncle hurries to the village from London and, upon his verification of the birds' authenticity, he is joined by a delegation of eccentric fellow-members intent upon observing and studying the pipits' habits. Awed by the knowledge that the birds were extremely rare, the villagers, led by a retired, crochety old colonel, take steps to guard the nest and to prevent undue disturbances lest the pipits be frightened away. The nurse uses her charm to dissuade a detachment of British tanks from crossing the field during war maneuvers, and the Colonel, learning that the field was to be plowed, journeys to London and puts pressure on the Minister of Agriculture to temporarily delay the work until after the pipit's eggs had hatched. In the meantime an unscrupulous member of the Ornithologists' Society lays elaborate plans to filch the eggs from the nest, but he is foiled by the inadvertent interference of the British army. In due time five tiny pipits break through the shells, bringing about great rejoicing in the village.

The skillful characterizations, the sly but gentle humor, the simplicity of the story, and the colorful rural backgrounds, add much to the charm of this heartwarming picture.

Bernard Miles produced it and collaborated on the direction and screen play with Charles Saunders. The all-English cast includes Rosamund John, Nial McGinnis, Jean Gillie and others. Morally suitable for all.

"Ride the Pink Horse" with Robert Montgomery, Thomas Gomez and Wanda Hendrix

(*Univ.-Int'l., no release date set; time,* 101 *min.*)

Those who like their melodramas tough and exciting should find this one highly satisfying, for it holds one in suspense almost every foot of the film. But it is strictly adult entertainment, for the story, in attempting to glorify a blackmailer and arouse sympathy for him, is somewhat demoralizing. The unpleasantness, however, is softened by the fact that in the end he becomes regenerated. As the director and leading player, Robert Montgomery does excellent work. His tight direction sustains the picture's grim mood, yet permits just the right amount of comedy to relieve the tension occasionally. His portrayal of an ex-thug bent on blackmailing a master crook is a vivid characterization. The action is exciting throughout, and at times quite brutal. The excitement is intensified in the second half where Montgomery, wounded and harried by the master crook's henchmen, becomes the object of their pursuit. The entire supporting cast is top-notch, with notable characterizations delivered by Wanda Hendrix, as a wistful Indian girl; Thomas Gomez, as an uncouth but jolly merry-go-round proprietor; and Art Smith, as a Government agent, all of whom befriend Montgomery. Word-of-mouth advertising should do much for the picture:—

The murder of a pal, who had unsuccessfully tried to blackmail Fred Clark, a master thief, brings Montgomery to a desert town in New Mexico, where Clark was vacationing; Montgomery sought to avenge the murder and to collect from Clark $30,000 for an incriminating check he (Montgomery) had in his possession. The check could convict Clark for defrauding the Government. With the town celebrating a fiesta, Montgomery is unable to find a room. He is befriended by Wanda, a native girl, who attaches herself to him with a doglike devotion, and by Gomez, who gives him a place to sleep. Art Smith, a G-Man seeking evidence against Clark for war frauds, tries unsuccessfully to make an ally of Montgomery. Clark and Montgomery eventually meet, and the gangster agrees to pay him, arranging for the payoff to take place in a local cafe. There, through the connivance of Andrea King, Clark's girl-friend, Montgomery is set upon by the gangster's henchmen. He makes his escape but is seriously wounded by a knife thrust in his back. Wanda finds him, mends his wounds, and hides him in Gomez's place. After arranging with Wanda to conceal the check in her blouse. Montgomery, delirious, wanders away from her and makes his way to Clark's hotel suite, where Wanda catches up with him. Clark's henchmen beat him up again, then start slapping Wanda to make her reveal the whereabouts of the check. Their abuse is stopped by the sudden appearance of Smith with a drawn pistol. Grateful, Montgomery takes the check from Wanda and hands it over to Smith, thus allying himself with the law. He walks out of Wanda's life with a heavy heart, unable to declare his love because of her youthfulness.

Ben Hecht and Charles Lederer wrote the screen play from the novel by Dorothy B. Hughes. Joan Harrison produced it.

"Key Witness" with John Beal, Trudy Marshall and Jimmy Lloyd

(*Columbia, no release date set; time,* 67 *min.*)

A mild program murder melodrama, revolving around a man who, innocently involved in a slaying, becomes a murder suspect by running away from a crime he did not commit. The story is as old as Methuselah, is developed without novelty, and is illogical to boot. Moreover, it lacks action and suspense. As the hapless hero, John Beal is not too convincing, nor for that matter are any of the other players. But they are not to blame, for neither the script nor the direction gave them half a chance. As a matter of fact, there is nothing about the picture to lift it above the level of mediocrity. Play it, if you must, on Bank Night:—

When his wife, Barbara Reed, leaves town to visit her sister, Beal, a henpecked draftsman with a flair for inventing gadgets, accompanies his friend, Jimmy Lloyd, to the races. He wins a small fortune and throws a party for Lloyd and two girl-friends, Trudy Marshall and Helen Mowery. Intoxicated, Beal falls asleep in Helen's apartment. Douglas Fowley, Helen's estranged husband, comes to the apartment and, after

a quarrel, shoots her. Beal awakens to find her dead. Fearing that he would be accused of her murder, he runs away and becomes a tramp, hiding from the police. Together with William Newell, another tramp, he finds a man's body on a railroad track. Beal changes identities with the disfigured man, who is subsequently buried as Beal. Later, Beal is injured by an automobile, and the papers on his person identify him as the estranged son of Buddy Gorman, a millionaire. Believing Beal to be his long lost son, Gorman persuades him to come "home" and finances him in the business of manufacturing gadgets. Months later Lloyd, purchasing something in a store, recognizes one of the gadgets as Beal's handiwork. He notifies Beal's wife and, as a result of their investigation, Beal discloses his identity and prepares to face the charge of murdering Helen. He is saved, however, when the police obtain a confession from Fowley. But he soon finds himself accused and convicted of murdering Gorman's son, with whom he had changed identities. This time, however, he is saved by Newell, the tramp, who comes forward to corroborate Beal's story of how they found the dead man on the tracks. Absolved, Beal reunites with his wife, convinced that no one can escape trouble by running away from it.

Edward Bock wrote the screen play from a story by J. Donald Wilson, Rudolph C. Flothow produced it, and D. Ross Lederman directed it. The cast includes Charles Trowbridge and others. Adult fare.

"Caravan" with Stewart Granger

(*Eagle-Lion, no release date set; time, 80 min.*)

A costume adventure melodrama set against a picturesque eighteenth century background, "Caravan" fails to measure up to the entertaining quality of most British pictures that have been sent to these shores in the past year. Handicapped by a trite story, choppy continuity, stilted dialogue, and inferior acting, its mixture of romance, adventure, suspense and thrills may get by with undiscriminating action fans because of its highly melodramatic nature, but those who have some regard for quality will probably have a boring time of it. Some of the situations are so far-fetched that they border on the ridiculous, causing one to laugh when no laughter is intended. On the whole the picture is filled with cliches that were "corny" in American pictures fifteen years ago. No fault can be found with it from the production point of view:—

As a reward for saving the life of a Spanish jewel merchant, Stewart Granger, a struggling writer, is commissioned to deliver a priceless necklace to Spain. Dennis Price, an English nobleman, who was a rival for the hand of Granger's fiancee, Anne Crawford, seizes upon Granger's journey as an opportunity to dispose of him; he arranges with Robert Helpmann, an unscrupulous aide, to book passage on Granger's ship, cultivate his friendship, and then kill him. Arriving in Spain, Granger permits Helpmann to make all arrangements for the journey to Granada, his destination. Jean Kent, a gypsy dancer, overhears Helpmann plot with a group of cut-throats to have Granger ambushed and killed. Unsuccessful in her attempts to warn him, she follows Granger and finds him wounded, left for dead by his attackers. She takes him to a mountain cave and nurses him back to health. Meanwhile Helpmann reports to Price that Granger was dead, and Anne, grief-stricken by the news, eventually marries Price. News of the marriage reaches Granger. Embittered, he marries Jean. Months later Anne learns that Granger was still alive and sets out for Spain to find him. Price follows her. Granger and Anne meet and, after a series of misunderstandings, learn that Price was the culprit. Angered because Anne refused to return to him, Price attempts to kill Granger, but the bullet kills Jean, who had stepped in front of Granger to protect him. Pursued by Granger, Price falls into a quicksand bog and dies, leaving Anne and Granger free to start life anew.

Roland Pertwee wrote the screen play from the novel by Lady Eleanor Smith. Harold Huth produced it, and Arthur Crabtree directed it. Adult fare.

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664 Kingman Avenue
Santa Monica, California
September 5, 1947

Mr. P. S. Harrison
Harrison's Reports
1270 Sixth Avenue
New York 20, N. Y.

Dear Pete:

I note that you, too, in a recent "Reports," said that the British 75% tax was a bit of a blow, although I must say that there was a gentleness to your criticism, highly dissimilar to the woeful wailing of the rest of the Hollywood gentry.

It ill becomes me, an Irish screenwriter, [Howard Hughes' "Vendetta"] to take up a broken shillalagh in defense of the Crown that causes all the potato famines; but I must say that of all the asinine laments printed in the local trades, the beef on Britain is in the worst of all possible taste.

With producers' pockets stuffed so full that their posteriors are draggnig with so much pelf as to make them barely able to stumble to the various race tracks . . . while a nation dies . . . they cry.

Honestly, Pete, are there insufficient peasants in this country with the price of admission to pay off more than the negative costs? Is the upkeep of blondes so above the OPA ceiling that the remnants of Dunkirk and their relatives must forego bread to buy tickets?

This is the richest country in the world and the most bored. So bored, they go to the movies every night rather than stay home and fight with each other. All the gold isn't in Fort Knox as can be proved by the net receipts of every studio in town. So, instead of weeping, instead of threatening, instead of using Groucho's famous line, "This means war!" why not make good pictures?

It can be done. I just saw one. I hate to plug a picture I didn't write, but when a man take a piece of public domain (James Fenimore Cooper), a story with all exteriors, shoots it indoors on a single sound stage with no big names and a mere $200,000 budget . . . well, why worry about the starving limeys?

This picture is called "The Prairie" and a man named Frank Wisbar made it. He didn't seem to worry about whether Picadilly would take 75% of the tight little isle's take and keep it, he only worried if the freeholders of Bird Center, Iowa, would enjoy it and tell their neighbors to go and see it.

They will. And I'll bet you a slug of good Greek wine that you will, too. Mebbe you won't, as a critic, you are entitled to your opinion, and I to mine, but the point I am trying to make is, thank God, there are a few courageous independents in this wilderness who are willing to prove that there is nothing wrong with any tax that a good picture won't cure.

See you in the Tower of London.

Regards,
Peter O'Crotty

advanced scale ranges from 50c for children in the daytime to $1.20 for adults in the evening, tax included.

This method is unfair to the subsequent-run exhibitors for several reasons: In the first place the distributor, by granting the usual clearance to the different theatres, permits the prior-run houses to get the cream and leaves the subsequent-runs with the skim milk. Moreover, the subsequent-run must not only charge the same admission price as the prior-run but, under the rules of clearance, he cannot advertise to his patrons that the picture will play his theatre until after it has completed its exhibition at the prior-run. And even if he were permitted to so advertise, why would any patron want to pay $1.20 in a second-class or third-class house when he may see the picture at the same price in a first-class house, and perhaps see a stage attraction besides?

Another disadvantage to the subsequent-run theatre is that the difference between its regular admission price and the advanced price is by far greater than that of a first-run house. For example, if a neighborhood subsequent-run has a regular evening admission of 40c the increase to $1.20 would amount to 80c. If the first-run house charges, say, 90c as the regular evening admission the increase would be only 30c. In large metropolitan cities, such as New York City, the situation is even more drastic, for there is hardly a first-run theatre on Broadway that charges less than $1.25 and even $1.50 as the regular evening admission rate. Consequently, the distributor's advanced scale is of no effect in such theatres insofar as the public is concerned. But months later, when the picture reaches the subsequent-runs at $1.20, the price stands out like a sore thumb and the picture-patron marks the exhibitor as a profiteer. Yes, it is the exhibitor and not the distributor who gets the brunt of the public's abuse.

The aforementioned disadvantages to the subsequent-run exhibitor can be remedied by permitting them to play the advanced-admission-price pictures day-and-date with the other runs. The distributors object to this, but they should not dismiss the subject with a simple shrug; they should give it serious consideration, for once they take steps to eliminate these disadvantages they will have reduced the opposition from the subsequent-runs to a considerable degree. Let them remember the experience of W. W. Hodkinson with "Down to the Sea in Ships" years ago: He played it in more than thirty theatres in Greater New York day-and-date and, though only a fair picture, it took in more money than the exhibitors who played it dreamed of.

In the event that a distributor could not, for some reason, agree to let the subsequent-run theatres play the picture day-and-date, he should devise a plan whereby the prior-run exhibitors will be compelled to increase their regular admission prices by a specific percentage so that at all times the differential in price will be such as to induce some patrons to wait for the subsequent-run showing. For example, a first-run downtown exhibitor whose regular price is around $1.20 should be made to increase it to $1.80 minimum. In that way the differential between the $1.80 charged by the first-run and the $1.20 charged by the subsequent-run will have some semblance of fairness, and the objection the picture patron now has to paying the same price in either theatre will be removed.

Aside from the matter of giving the subsequent-run exhibitors a break in the exhibition of pictures sold on the advanced price policy, the important question is, in my opinion, not whether admission prices on costly pictures should be raised, but what picture deserves the raise, for cost alone cannot be the decisive factor—the picture must have merit. Flooding the market with pictures that do not warrant advanced admissions will do neither the producer nor the exhibitor any good with the public in these price-conscious days.

DISGRACEFUL UNIONISM

The urgings of the congressional Committee now investigating the jurisdictional strike in the motion picture industry, and the pleas of Archbishop John J. Cantwell, made through his representative, Msgr. Thomas O'Dwyer, for a settlement of the long strike to enable the men to go back to work, have been unable to melt the hearts of the opposing union leaders.

What is the fight about? Not for higher wages, not for shorter hours, not for sick benefits, nor for any other reason calling for better conditions. It is a fight over who shall do what work. It is not even a fight between two unions that are affiliated with different national organizations. Both warring factions belong to the American Federation of Labor.

Does this stubborness do unionism any good? The long parades held in Los Angeles and elsewhere, as a protest against the Taft-Hartley law, will do little to sway public opinion as long as the unions in Hollywood do not demonstrate enough common sense to settle a strike that has, not only disrupted the wheels of production, but has also impoverished union people and brought them to the edge of starvation.

The representatives of IATSE will not give in an inch, and without concessions on their part, the strike cannot be settled.

In the meantime the producers, as a result of the jurisdictional strike and other factors, such as the British seventy-five per cent tax on the earnings of American pictures in England, have been compelled to retrench so that the number of jobs for technicians have decreased.

Let us hope that the Hollywood unions will soon see the light and come back to sanity.

AN INDIGNANT FILM SALESMAN

This paper received the following communication from a film salesman who wishes that his name be suppressed:

"Dear Pete:

"In the issue of August 19, W. R. Wilkerson, publisher of 'The Hollywood Reporter,' recommends that the distributors fire the salesmen as a means of economizing.

"I believe—and every salesman will agree with me I am sure—that more money can be saved if the producers discontinued advertising in the 'Hollywood Reporter.' If they did, I am sure Billy Wilkerson wouldn't like that and will start squawking.

"What Wilkerson really suggests is to increase unemployment, and if every industry followed Wilkerson's suggestion we'll be sure to have a depression.

"I have been urged by some colleagues of mine to write to you about this matter because we are sure that you will publish my letter. You have always fought for the underdog even if he is on our side of the fence.

"Very sincerely yours,
"A salesman."

Mr. Wilkerson's recommendation was indeed unfortunate. How unfortunate and how impractical it is he himself may judge by reading a news item that appeared in his own paper, in the issue of September 5, under the heading, "Start Cuts At Top, Say UA Producers." In that news item he informs the industry that any attempt by the United Artists' executives to eliminate salesmen will be resisted by the United Artists' producers. According to the *Reporter*, if there is going to be any cuts they must start at the top, and not at the base.

Trade paper editors should be careful as to the recommendations they make lest these do more harm than good.

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A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial Columns, if It is to Benefit the Exhibitor.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXIX SATURDAY, SEPTEMBER 20, 1947 No. 38

A WAY TO SAVE THE FOREIGN MARKET

It has been proposed that the American producer-distributors, in order to save the foreign market, invest a substantial part of their profits in enterprises of the country where the money is earned, with the approval of that country's government.

Since I am not an economist either by training or inclination, I may be sticking my neck out in attempting to make suggestions to the American producers as to what they should do, but the subject is so important that I am attempting it just the same, for after all my observations will be based only on common sense.

The American distributors are "kidding" themselves when they think that, by investing their earnings abroad, either in whole or in part, they can save any of it. What they will get by such a method is hatred against, not only themselves, but also the entire American nation. What more effective weapon will the Russians need to convince the world that we are trying to conquer every country financially?

And that will be no exaggeration either, for with the profits accumulating in all countries where the American distributors invest their earnings, and with no way to return such profits to this country or send it there, these enterprises will keep on growing bigger and bigger, until the entire economy of a particular country may be in the hands of the Americans.

A top distribution executive with whom I had an extensive talk felt that the enterprises in which the American distributors would invest should be undertaken jointly with that country's nationals. But such a method cannot solve the problem either, for these nationals must invest their share, unless the Americans mean to make them a present of their share of the stock. This, of course, would not be economical.

Yet here is a way out—a long but sure way, by which the investments could be made without running the risk of incurring the ill will of the world, and at the same time insure an eventual return of the profits to this country. That method is a sort of Marshall Plan, to be worked out by the American distributors: Today we are, practically speaking, the only producing country in the world, with a capacity that can be increased, as the demand for manufactured goods increases. But in order for us to sell to foreign nations, those nations must have dollars to pay for the goods they want. Such dollars can be obtained by them only by selling us their products.

At present, however, they cannot produce enough goods to sell us, and what they do sell us does not give them enough dollars to cover the cost of all the goods they need and want to buy from us. Their factories are, either destroyed because of war damage, or worn out. If either the worn out machinery were rehabilitated, or new factories built, they would be able to produce and sell us the goods that will bring them enough dollars with which to buy our products.

The one thing that the American distributors can do effectively is, then, for them to use their earnings abroad to help put the factories of the different nations in working order.

The idea is similar to that put forward by Mr. Robert R. Young, the fighting railroad magnate, at a recent press meeting in Hollywood, arranged so that the press might meet Mr. J. Arthur Rank, the British producer and theatre owner.

Mr. Young went into the history of American foreign transactions. At first, he said, we sold our goods to foreign countries and then set up tariff barriers to prevent them from selling us their goods. After a while they had no dollars with which to buy our goods. We then lent them the money, but that didn't work either, for they defaulted in their payments—they had to. During the last war, we helped them by means of the Lend-Lease arrangement, but that could not work out either, for eventually we had to stop making gifts to them. We stopped Lend-Lease, and now the foreign countries find themselves in as bad a position as ever.

Foreign commerce, Mr. Young said, is a two-way street. In order for the foreign countries to be able to buy our goods, we must buy goods from them. It was then that he suggested that, if we want our pictures to find a market in England, we must book British pictures.

It was only recently that the Motion Picture Export Association closed a deal with the Dutch—just to use one country as an example—and removed the embargo of American pictures to Holland. It was a short-sighted embargo, for I know the details: The Dutch Government, finding itself short of dollars, decreed that only a certain amount of dollars could be spent for pictures abroad. The MPEA then fastened on Holland a picture embargo, disregarding realities.

Of course, the embargo case against Britain is not similar: The British Government put on the earnings of American pictures a seventy-five per cent tax, unheard of before among friendly nations. Had the British decreed that a given percentage of the American profits should remain in Great Britain until such a time as the country recovered financially, there would be no ground for complaint, even if the frozen funds were never unfrozen.

The writer urges the American distributors to give deep thought to the suggestions about rehabilitating

(*Continued on last page*)

"Exposed" with Adele Mara and Robert Scott

(*Republic, September* 8; *time,* 59 *min.*)

The one thing that can be said for this program murder-mystery melodrama is that it has a new twist —this time the private detective is a woman. But this is not enough, for on the whole the picture is only mildly entertaining. The plot is extremely thin, and from start to finish is developed by dialogue instead of by action, except for one brawl, which is more of a wrestling demonstration than a fight. It follows a routine formula, with several characters suspected of the murder and with the guilty person's identity not being divulged until the end. But by that time one loses all interest in the outcome, for the proceedings never lead up to any real excitement and one has to follow the dialogue closely to try to understand the illogical complexities of the plot. There is some comedy, but most of it is ineffective:—

Adele Mara, a private detective, whose father, Inspector Robert Armstrong, headed the Homicide Squad, is retained by Russell Hicks, a millionaire, to investigate the mysterious doings of his stepson and heir, Robert Scott. Arriving at Hick's home to meet Scott, Adele finds the elderly millionaire dead. Armstrong takes charge of the case and, after questioning Adrian Booth, Scott's sister, Charles Evans, the family lawyer, and Harry Shannon, the butler, declares that Hicks' death was the result of heart failure. Adele, however, believes it to be murder and sets out to solve the case with the aid of William Haade, her assistant. Her efforts to investigate Scott are temporarily blocked by Bob Steele, a hoodlum, but Scott eventually sees her and satisfactorily explains that he was engaged in a secret but harmless experiment having to do with alcoholism, and that Steele had been hired to protect his equipment. Adele then centers her attention on Adrian and the butler, who was a reformed drunkard and disbarred lawyer. In the midst of her investigation she is visited by Evans, the lawyer, who warns her at gunpoint to leave town. Haade disarms him and kicks him out of Adele's office. Accompanied by her father, Adele visits Hicks' home, where they find Evans dead. Piecing the different clues together, Adele proves that Evans, to cover up embezzlement of Hicks' funds, had murdered the millionaire, that he had cleverly tried to divert suspicion on the others, and that, during a tussle with the butler, whose help he had unsuccessfully sought, he had accidentally shot himself to death.

Carles Moran wrote the original story and collaborated on the screen play with Royal K. Cole. William J. O'Sullivan produced it and George Blair directed it.

Unobjectionable morally.

"Bulldog Drummond Strikes Back" with Ron Randell and Gloria Henry

(*Columbia, September* 4; *time,* 65 *min.*)

Produced on a minor budget, this murder melodrama, second in Columbia's new "Bulldog Drummond" series, should get by as a supporting feature on a double-bill program. There is no real substance to the material, and the plot is somewhat complicated. Moreover, the action bogs down frequently. While a situation here and there might interest and even hold one in suspense, on the whole the picture is lacking in genuine melodramatic values. The performances are adequate, but not one of the players means anything at the box-office:—

Investigating fraudulent inheritance claims, Scotland Yard Inspector Carl Harbord learns from Wilton Graff, a London solicitor, that two women, Gloria Henry and Anabel Shaw, claimed to be the missing heiress to a huge estate left by an aunt. Ron Randell, an amateur detective, sees Harbord speaking with Anabel and, curious to learn what the case was about, visits the Inspector's home. There he finds Harbord murdered and Gloria hiding in a closet. Gloria protests her innocence and Randell takes her to his apartment, where she convinces him that she was the real heiress and that Anabel was an imposter. After arranging a meeting between Gloria and Anabel, Randell finds himself unable to decide which one was lying. He visits Graff's office, where he meets Matthew Boulton, the dead aunts brother, who identifies Anabel as the heiress. Gloria, however, claims that Boulton, in league with Anabel, was plotting against her, and that Elspen Dudgeon, her old governess, could identify her as the real heiress. An attempt made on Gloria's life convinces Randell that she was right and, after numerous incidents, he arranges for all concerned to meet in the home of the old governess. There, the old woman identifies Gloria as the heiress. But Randell, suspecting trickery, compels her to admit that she had lied. He proves that Anabel was the rightful heiress, and that Graff, the lawyer, was the perpetrator of the fraud; he had planned to split the inheritance with Gloria, and had murdered Harbord when the Inspector discovered the plot.

Edna and Edward Anhalt wrote the screen play based on the novel by Sapper. Lewis B. Appleton, Jr., and Bernard Small produced it, and Frank McDonald directed it. The cast includes Pat O'Moore, Terry Kilburn and others.

Unobjectionable morally.

"Blondie in the Dough" with Penny Singleton and Arthur Lake

(*Columbia, October* 16; *time,* 69 *min.*)

Although it is more or less a carbon copy of the previous pictures, this latest "Blondie" comedy should serve as an adequate program entertainment wherever the series is still liked. The story formula is the same: "Dagwood Bumstead's" blundering ways cost his boss a lucrative contract, which in turn costs "Bumstead" his job, but in the end "Blondie" comes to the rescue, winning back the contract and her husband's job, plus the usual bonus and raise. The comedy situations are telegraphed in advance, yet most of them manage to be quite funny. The old routine about the collision with the postman is given another workout. "Bumstead's" troubles on a golf course give rise to some ludicrous but comical situations. A good share of the laughs is provided by the silly antics of Hugh Herbert, as a nit-wit cookie manufacturer:—

Promised a raise for his good work on the blueprints of a new radio station, Arthur Lake (Bumstead) celebrates by buying his wife (Penny Singleton) a new stove. Later, however, while playing golf with Jerome Cowan, his boss, and Clarence Kolb, their prospective client, Lake's awkward blunders so upset Kolb that he refuses to even look at the blueprints. Cowan, enraged, discharges Lake. Lake decides to become a radio engineer, while Penny plans to pay for the stove by baking and selling cookies. Her cookies make a hit with Hugh Herbert, who eventually

becomes her partner without revealing that he was head of the Premier Biscuit Company, whose advertising account was the mainstay of Kolb's radio station. Penny's cookie business prospers, and one night, as she reads aloud an advertisement for her cookies, Herbert accidentally pushes a switch on a radio set Lake had built, causing Penny's voice to cut into the Premier Biscuit Company's weekly radio show. As a result, the company refuses to renew Kolb's contract. Kolb hires detectives to track down the outlaw broadcasting company, and before long both Lake and Penny are arrested. Just as Kolb and the company officials demand that they be imprisoned, Herbert appears and reveals that he was equally guilty. In explaining the mixup he hands out samples of Penny's cookies, which so pleases Herbert's associates that they offer to buy Penny's recipe at her price. She gives it to them for nothing, but not until it is agreed that the company renew its advertising contract with Kolb, that Kolb give Cowan the contract to build his new radio station, and that Cowan rehire Lake with a raise in salary and a big bonus.

Arthur Marx wrote the story and collaborated on the screen play with Jack Henley. Abby Berlin directed it.

Unobjectionable morally.

"The Unsuspected" with Claude Rains, Joan Caulfield and Audrey Totter

(*Warner Bros., October* 11; *time,* 103 *min.*)

Given first class production values, this is a pretty good murder-mystery melodrama, capably directed and acted. The plot is far-fetched and quite involved, but as presented it holds one's interest throughout and provides considerable suspense and thrills. Since the killer's identity becomes known to the spectator early in the proceedings, there is not much mystery attached to the plot, but one is held intrigued by the diabolically clever manner in which he commits the murders and diverts suspicion from himself. As a prominent radio narrator who hides his murderous tendencies behind a suave, kindly exterior, Claude Rains turns in one of his polished performances. As a matter of fact all the performances are good—superior to the story. A wild auto chase at the finish, where the police save the hero, locked in a trunk, from being thrown into a flaming junk pile, is wildly melodramatic but exciting:—

Shortly after the reported drowning at sea of his wealthy, devoted ward, Joan Caulfield, Rains, a narrator of mystery stories, receives word that his secretary had committed suicide in his study. Rains, who shared his palatial home with Audrey Totter, his flirtatious niece, and Hurd Hatfield, her heavy-drinking husband, is visited by Michael North, who reveals himself as Joan's secret husband. Rains, who had murdered his secretary to cover up thefts from his ward, suspects North of seeking to gain control of Joan's fortune. Events take a turn, however, when news arrives that Joan had been rescued and was on her way home. When Joan fails to recognize North, he proves to her that they had been married just before she sailed. He remains on the estate but does not force himself upon her. Rains' suspicions, however, are heightened. Learning that Constance Bennett, Rains' radio producer, suspected foul play in the secretary's death, North confides to her that he was not married to Joan but had been engaged to the dead girl, whose murderer he was hunting; his "marriage" to Joan permitted him to remain on the estate. Audrey, unhappily married to Hatfield, makes a play for North and, in a drunken stupor, unwittingly gives him a clue that might crack Rains' alibi as to his whereabouts on the night of the murder. Rains overhears the conversation. Later, when Audrey and Hatfield have a bitter quarrel, Rains obtains a transcription of it on his recording machine. He murders Audrey secretly and, after sending Hatfield away from the house in a car with defective brakes, plays back the transcription in such a way that the others in the house are led to believe that Hatfield had just murdered Audrey and had run away. Rains' scheme is complete when Hatfield dies in a car crash. He then concocts an ingenious scheme to rid himself of both Joan and North and thus gain control of her wealth, but after many complications, both are saved by the police, who, working on clues furnished to them by North, had obtained enough evidence to establish Rains' guilt. Apprehended in the radio studio, Rains makes a confession to his listening audience before he is led away.

Ranald MacDougall wrote the screen play from a story by Bess Meredyth, Charles Hoffman produced it, and Michael Curtiz directed it. Adult fare.

PARK THEATRE

Windsor, Ontario
Canada
July 11, 1947

Mr. P. S. Harrison
HARRISON'S REPORTS
1270 Sixth Avenue
New York 20, N. Y.

Dear Mr. Harrison:

The enclosed cheque No. 174 for $16.50 is in payment for our subscription for the period July 6, 1947 to July 6, 1948.

As a token of appreciation for your wonderful publication, I would like to add HARRISON'S REPORTS have been my guide for twelve years. Without it I would be like an armless paper hanger.

May you enjoy many more years of good health, abounding in success.

Sincerely,
(signed) A. J. Ducharme

PAVILION, LIMITED

269, Orchard Road
Singapore
June 27, 1947

MESSRS. HARRISON'S REPORTS
1270 Avenue of the Americas
New York 20, N. Y.

Dear Sirs:

Whereas we have already received your Report No. 21 of May 24th we very much regret to inform you that Reports Nos. 15 and 16 of this year have not yet come to hand.

We miss them badly, and would very much appreciate it if you could manage to send us another copy of each for which we are quite willing to pay.

For nearly twenty years now we have been relying on your Reports and we want to take this opportunity firstly, to thank you for their accuracy and secondly for the wonderful work you do for the exhibitors.

Yours faithfully,
PAVILION, LIMITED
The Managing Director

"The Foxes of Harrow" with Rex Harrison and Maureen O'Hara

(*20th Century-Fox October; time, 117 min.*)

This screen adaptation of Frank Yerby's best-selling novel should go over fairly well with adult audiences, for it has a fascinating quality. Set in the New Orleans of 1827, its story of the rise and fall of a professional gambler, who had built himself up into one of Louisiana's most influential men, is a rambling affair, which under close analysis, has little substance. But it is rich enough in characterization and dramatic incident to hold one's interest throughout, even though it unfolds in just the manner one expects. It has been produced on a lavish scale, but for all its opulence it does not stir one's emotions as deeply as it should, for the leading characters are headstrong and somewhat selfish. As the debonair, reckless gambler, Rex Harrison makes a dashing figure, who, despite his lack of moral principles, wins some measure of sympathy because of the devotion he shows for his son, as well as the unhappiness that he feels over the estrangement of his marriage to an unforgiving woman, a haughty, aristocratic beauty, competently played by Maureen O'Hara. The chief trouble with the picture is that its mixture of love, violence and hatred tries to cover so much ground that, dramatically, it is only intermittently effective. The elaborate settings and the photography are a treat to the eye; as a matter of fact, it is in the production rather than the story that the picture achieves distinction.

The story opens in 1800 with Dennis Hooey, an aristocratic Irishman, arranging for the new-born, illegitimate son of his unwed daughter to be taken to the United States and reared by a peasant couple as their own. Twenty-seven years later the scene shifts to a Mississippi river boat from which the boy, now grown to a professional gambler (Harrison), is put off on a sandbar for cheating at cards. He is rescued by Victor McLaglen, a tough barge captain, who takes him to New Orleans. There, the penniless Harrison is befriended by Richard Haydn, a wealthy Creole dandy, whom he had helped out of a compromising situation. Through Haydn, Harrison manages to crash Creole society and unsuccessfully tries to woo Maureen, haughty daughter of Gene Lockhart, an affable aristocrat. He becomes involved in a card game with Hugo Haas, a ruthless but rich landowner, whom he kills in a duel after winning his money and lands. He settles down on the plantation, builds the finest mansion in New Orleans, and through shrewd investments and luck in gambling becomes Louisiana's wealthiest man, winning social prestige for himself. He gradually breaks down Maureen's resistance, and she agrees to become his wife. But his drunken savagery on their wedding night disillusions her and, despite his sincere apologies, she remains a wife to him in name only, even though she eventually bears him a crippled son, for whom both show a deep devotion. A strong bitterness lasts between them for years, and Harrison, though longing for his wife's love, fills his need for companionship by taking up with Patricia Medina, who becomes his mistress. The accidental death of their son makes the estrangement between Maureen and Harrison complete. Heartbroken over the boy's death, he takes to drink and ignores his business affairs. A bank panic wipes out his fortune. Maureen seeking to preserve the land on which her son was buried, pleads with Harrison to return to the plantation. He refuses at first, but her sincere efforts in his behalf soon break down the barrier between them, and he returns to the plantation to start a new life together.

Wanda Tuchock wrote the screen play, William A. Bacher produced it, and John M. Stahl directed it.

"Unconquered" with Gary Cooper and Paulette Goddard

(*Paramount, no release date set; time, 146 min.*)

There is no denying that this latest Cecil B. DeMille "epic," in Technicolor, has been produced on a "big" scale. It is claimed that the production cost four million dollars, and Paramount, according to present plans, is ready to give it one of the most extensive exploitation and publicity campaigns ever accorded a picture. It will certainly need, not only widespread exploitation, but also all of Gary Cooper's and Paulette Goddard's popularity to put it across, for the story is highly exaggerated and illogical to the point of ridiculousness. Set in the pre-Revolutionary days of 1763, when American Colonists were beset by savage Indian tribes trying to halt their expansion westward, the story is a conglomeration of synthetic dramatics and wildly melodramatic events, similar to the old 10-20-30 days. It is totally unbelievable and has very little emotional appeal. The followers of outdoor action pictures, who are not too exacting in their demands for logical stories, may find it satisfying, but most patrons will probably greet the proceedings with derisive laughter. The situation in which Cooper walks into a hostile Indian camp, alone and unarmed, and by means of a compass frightens the Indians and rescues Miss Goddard from being burned alive at the stake, is more fantastic than any situation ever conceived by "Dick Tracy's" creator. There are other "wild" situations that are just as ludicrous, and in all probability they will be either jeered or laughed at by the audience. Miss Goddard, Cooper, and the others in the cast, do all they can to make their roles convincing, but the inept story and the equally inept direction are handicaps that are too great to overcome. The picture's running time is much too long for what it has to offer:—

Convicted of complicity in a murder, Paulette is sentenced by an English court to slavery in the service of whoever buys her at public auction. En route to America aboard a merchantman, she draws the attention of Howard DaSilva, a ruthless trader, who secretly provided the restive Indians with guns and ammunitions, thus posing a constant threat to the Colonists. DaSilva orders her placed on the auction block for immediate sale, but Cooper, a Virginia militiaman, who held DaSilva in contempt and sought to expose him, buys Paulette by outbidding him. Arriving in port, Cooper gives Paulette her freedom, but DaSilva, through trickery, obtains her identure paper and convinces her that Cooper's purchase had been a sham. An Indian uprising brings Cooper to Fort Pitt, where he encounters Paulette and learns of DaSilva's treachery. He takes her away from him by force, but DaSilva, by proving that he had bought her legally, recovers her. Meanwhile Katherine DeMille, DaSilva's Indian wife, jealous over her husband's interest in Paulette, arranges with her brother, Boris Karloff, chief of the Senecas, to burn Paulette at the

stake. Cooper, by threatening to make a compass needle pierce Karloff's heart, dupes the Indians into releasing Paulette, and both make their escape after a turbulent chase. In the meantime rampaging Indian tribes launch an all-out attack on the Colonists, committing massacres with primitive cruelty. Cooper and Paulette make their way back to Fort Pitt, where Cooper, at the behest of DaSilva, is placed under arrest for taking Paulette. At this point the Senecas attack and soon have the fort on the verge of surrender. Katherine helps Cooper to break out of jail. He goes for reinforcements and, by a clever ruse, returns to the fort and frightens the Senecas away. It all ends with Cooper shooting DaSilva dead, thus winning Paulette for good.

Charles Bennett, Frederic M. Frank and Jesse Lasky, Jr. wrote the screen play from the novel by Neil H. Swanson. Mr. DeMille produced and directed it. The cast includes C. Aubrey Smith, Cecil Kellaway, Ward Bond, Mike Mazurki, Porter Hall and many others. Adult entertainment.

"Desire Me" with Greer Garson, Robert Mitchum and Richard Hart

(MGM, no release date set; time, 91 min.)

A ponderous tragic drama, the sort that will appeal mainly to women because of its "Enoch Arden" theme; it is too labored and slow-moving for male audiences. Revolving around a young woman who believes herself to be a war widow and who permits herself to fall in love with a cunning scoundrel, who was her husband's buddy in a German prison camp, the somber tale, which is presented in a series of flashbacks within flashbacks, it is too episodic to make a well-knit story. Moreover, it is weighted down by a talky script and by dialogue that is far from impressive. The only excitement that it offers takes place in the closing scenes, where the husband returns alive and, in the thick of a fog, engages his "buddy" in a fight to the death. The background, a small Normandy village on the French coast, is interesting. The performances are competent, but the players seem to be miscast. Miss Garson's popularity should help bring many people to the box-office; but it will not receive extensive advertising from those who will see it:—

Seeking advice from a psychiatrist, Greer recounts the circumstances that wrecked her married life. She had received official word that her husband, Robert Mitchum, a fisherman, had died in a Nazi prison camp, but refused to believe that he was gone. Shortly thereafter, Richard Hart had come to her cottage. He had been Mitchum's buddy in prison camp and, because Mitchum had constantly talked of his happy life with Greer, he (Hart) had fallen in love with her. Actually, his desire for her had been so strong that, when he and Mitchum had escaped, he had cruelly left Mitchum to die when a Nazi bullet felled him. Drawn by his loneliness, Greer had permitted him to remain at the cottage and had eventually fallen in love with him. Meanwhile Hart had intercepted a letter from Mitchum telling Greer that he was alive and on the way home. Frantic, he had tricked her into agreeing to go to Paris with him. Mitchum, however, had returned unexpectedly before their departure, and upon learning of Hart's perfidy had engaged him in a desperate fight that ended with Hart's death in a fall from a cliff. Mitchum's love for her was strong enough to forget the past, but she could not live with him because of her sense of tragedy and guilt. Her story ended, the psychiatrist gives Greer the courage to return to her waiting husband.

Marguerite Roberts and Zoe Atkins wrote the screen play from a novel by Leonhard Frank, and Arthur Hornblow, Jr. produced it. No director credit is given. The cast includes George Zucco, Morris Ankrum and others.

Adult fare.

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A sufficient number of copies for each issue is kept in stock for such an emergency. All such copies are furnished to subscribers free of charge.

BOX-OFFICE PERFORMANCES

(Continued from back page)

20th Century-Fox

"The Ghost and Mrs. Muir": Fair
"Jewels of Brandenburg": Fair-Poor
"Moss Rose": Good-Fair
"Western Union" (reissue): Fair
"The Crimson Key": Fair-Poor
"I Wonder Who's Kissing Her Now": Very Good

Six pictures have been checked with the following results: Very Good, 1; Good-Fair, 1; Fair, 2; Fair-Poor, 2.

United Artists

"Copacabana": Good-Fair
"Stork Bites Man": Poor
"The Other Love": Good-Fair
"Carnegie Hall": Good-Fair
"Fun on a Weekend": Fair

Five pictures have been checked with the following results: Good-Fair, 3; Fair, 1; Poor, 1.

Universal-International

"The Web": Good
"Odd Man Out": Fair
"Ivy": Good-Fair
"Frankenstein" (reissue): Fair
"Dracula" (reissue): Fair
"The Vigilantes Return": Fair-Poor
"Great Expectations": Good-Fair
"Brute Force": Good
"Slave Girl": Good-Fair

Nine pictures have been checked with the following results: Good, 2; Good-Fair, 3; Fair, 3; Fair-Poor, 1.

Warner Bros.

"Cheyenne": Good
"The Unfaithful": Good
"Possessed": Good
"Marked Woman" (reissue): Good-Fair
"Dust Be My Destiny": Good-Fair
"Cry Wolf": Good-Fair

Six pictures have been checked with the following results: Good, 3; Good-Fair, 3.

A PICTURE THAT DOESN'T DESERVE ADVANCED ADMISSION PRICES

Paramount has decided to sell "Unconquered," the latest Cecil B. DeMille picture, on terms of advanced admission prices.

(A review of this picture appears on the inside pages of this issue.)

In an editorial that appeared in the September 13 issue of HARRISON'S REPORTS, I expressed the opinion that cost alone should not be the determining factor in charging advanced admission prices for a picture. When I wrote that editorial, I had in mind such a picture as "Unconquered." It is an expensive production, photographed in Technicolor, one that must have cost millions to produce, but how can you have the nerve to ask your patrons to pay three or four times the price they are paying you regularly when most of the pictures you show are finer entertainment than this latest DeMille opus?

After seeing this "epic," one gets the impression that Mr. DeMille, like Rip Van Winkle, slept for twenty years and awoke to make another picture, oblivious of the fact that twenty full years had passed. His methods—story selection, screen play construction and direction, are the same today as they were twenty years ago.

If the picture-goers do not snicker at some of the situations, then they don't deserve better pictures, and the raising of admission prices on any old junk will be justified. But such will not be the case; the public, accustomed to quality productions, has become extremely discriminating, and when they see a situation that is illogical they either "kid" it, or laugh aloud, at the picture's expense and the exhibitor's discomfort. If Mr. DeMille doesn't realize this, then he should be made to sit in a theatre and watch the reaction of the audience while his picture is shown. And he should choose a theatre where every one present has paid an admission price, not one where the audience has been invited to witness a gala premiere.

It is the belief of this paper that, if you should show "Unconquered" to your patrons at advanced admission prices, you had better take a quick trip to China and do not show your face again until at least six months have passed; it will take that long for your patrons' wrath to subside.

LEAVING THE ACCUSERS UP IN THE AIR

In the recent debate on the radio show, "America's Town Meeting of the Air," on the subject, "Is There Really a Communist Threat in Hollywood?" one of the arguments by which State Senator Jack Tenney, of California, tried to prove that Emmet Lavery, president of the Screen Writers' Guild, was a Communist was whether Mr. Lavery would make an anti-Communist statement and cause the members of the board of directors of his organization to sign such a statement, as required by the Taft-Hartley law.

When Mr. Lavery stated that his organization did not come under that law, Senator Tenney took that as proof that Mr. Lavery feared to sign such a statement, and that he was, therefore, a Communist.

At the first Screen Writers' Guild meeting following the debate, Mr. Lavery requested that all the SWG officials sign a statement in accordance with the requirements of the Taft-Hartley law. During the same meeting, he also fought against a proposal that the organization pass a resolution demanding that the producer-distributors pay to the screen writers one per cent of the gross receipts from pictures as an added remuneration.

These two actions on the part of Mr. Lavery leave both Senator Tenney and Mrs. Lela Rogers, who had accused him of being a Communist and supporting Communism, up in the air.

BOX-OFFICE PERFORMANCES

The previous box-office performances were published in the June 28, 1947 issue.

Columbia

"The Millerson Case": Fair-Poor
"Little Miss Broadway": Fair-Poor
"Sport of Kings": Fair-Poor
"The Corpse Came C.O.D.": Fair
"Keeper of the Bees": Fair
"Pacific Adventure": Poor
"Gunfighters": Good-Fair
"Son of Rusty": Fair-Poor
"Last of the Red Men": Fair-Poor

Nine pictures have been checked with the following results: Good-Fair, 1; Fair, 2; Fair-Poor, 5; Poor, 1.

Eagle-Lion

"Repeat Performance": Fair
"Red Stallion": Good-Fair

Two pictures have been checked with the following results: Fair, 1; Good-Fair, 1.

Metro-Goldwyn-Mayer

"Dark Delusion": Fair
"Living in a Big Way": Fair
"Cynthia": Good
"The Hucksters": Very Good
"Fiesta": Very Good-Good

Five pictures have been checked with the following results: Very Good, 1; Very Good-Good, 1; Good, 1; Fair, 2.

Paramount

"Danger Street": Fair-Poor
"The Trouble with Women": Fair
"Perils of Pauline": Very Good-Good
"Dear Ruth": Very Good
"I Cover Big Town": Fair

Five pictures have been checked with the following results: Very Good, 1; Very Good-Good, 1; Fair, 2; Fair-Poor, 1.

RKO

"They Won't Believe Me": Good-Fair
"Woman on the Beach": Fair
"Desperate": Fair-Poor
"Dick Tracy's Dilemma": Fair-Poor
"The Long Night": Good-Fair
"Bachelor and the Bobby Soxer": Excellent-Very Good

Six pictures have been checked with the following results: Excellent-Very Good, 1; Good-Fair, 2; Fair, 1; Fair-Poor, 2.

(Continued on inside page)

IN TWO SECTIONS—SECTION ONE

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Its Editorial Policy: No Problem Too Big for Its Editorial Columns, if It is to Benefit the Exhibitor.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXIX SATURDAY, OCTOBER 4, 1947 No. 40

STOP THROWING BRICKS!

A committee consisting of Morris Leonard, representing the Balaban & Katz (affiliated) interests, Jack Kirsch, president of National Allied and of Allied Theatres of Illinois, representing the members of his Illinois organization, Clarence Miller, representing the Essaness theatres, Henry Schoensdadt, of the Schoensdadt chain, with Edwin Silverman, of the Essaness theatres, as chairman, got together and formulated a plan to fight the proposed ten per cent admission tax in Chicago.

There is no question that soon you will hear of other mixed committees, representing both affiliated and unaffiliated theatres, getting together to fight some kind of either proposed legislation, or movement, directed against the motion picture industry. As a matter of fact, I look forward to seeing level-headed and aggressive Ted Gamble, as head of the Theatre Owners of America, the new affiliated organization, get together often with the leaders of Allied States Association to lay down plans for unified exhibitor opposition on matters that affect all the exhibitors, and the industry, as a whole.

When a tax is slapped on theatres, it affects both groups alike, and, unless they get together to fight such a tax, they cannot be effective. And there is no reason why they should not work together harmoniously, for, aside from trade practices, there is ground for cooperation in the many common problems that face them. But, in order for both groups to work together wholeheartedly on matters requiring a unified exhibitor front, the leaders must first learn to stop throwing bricks.

Just prior to the recent merger of the ATA and MPTOA at their joint convention in Washington, Fred Wehrenberg, as president of the MPTOA, took a "crack" at the Allied leaders in a statement criticizing Abram F. Myers and Jack Kirsch for declining invitations to attend the convention. He accused them of constantly hampering efforts to form a unified exhibitor front on matters that affect all exhibitors, and in other ways assailed them as being unwilling to cooperate with other exhibitor groups. Wehrenberg was well aware of the reasons why Messrs. Myers and Kirsch could not attend the meeting, yet he used their declination to smear them, thus obtaining additional publicity for the forthcoming meeting.

Wehrenberg's insinuations were unworthy of him, and they brought a stinging reply from Mr. Myers, one that most persons will not soon forget. But not Fred; he is a persistent fellow when it comes to shooting barbs. In addressing the delegates at the convention, Wehrenberg, after making it plain that trade practices would constitute an important part of the TOA's activities, excluded film rentals from his definition of trade practices, and then, without mentioning names, proceeded to take another "crack" at the Allied leaders with the following statement:

"No exhibitor association can buy your film for you. That is a job every exhibitor has to do for himself, or through an authorized buying agency set up for that purpose. Every attempt of exhibitor associations to deal with the problem of film prices has come to naught. Why kid the independent exhibitor that you are going to get his film cheaper if he joins your association? It's a sucker's game, but I guess there is one born every minute, because it still continues with some of the so-called 100 per cent independent exhibitor organizations."

This statement by Wehrenberg is a deliberate distortion of the facts, and he knows it as well as I do. Allied has never told the exhibitors that it will buy their films cheaper if they join the association. When it comes to film prices, what Allied does offer to the independent exhibitors is the Allied Caravan, a reliable and confidential information service, which enables the exhibitor to arm himself with accurate and authentic information about rental terms in situations similar to his own, thus enabling him to present a forceful argument when an enterprising film salesman tries to exact from him rental terms that are far in excess of a picture's worth. Caravan provides the exhibitors with a way to combat extortionate film rentals.

That the Caravan is of inestimable value to Allied's members is evidenced by the fact that, today, Allied is, not only the oldest and most formidable exhibitor association in the business, but it is also bigger and stronger than ever. In the past year alone, five new regional organizations have come under its banner, testifying to the fact that it is looked upon as the only instrumentality through which the independent exhibitors can secure a maximum of protection.

And while Allied has risen to new heights, what has happened to Wehrenberg's MPTOA? Why did it decline, requiring a merger to save its neck? Wehrenberg himself furnishes the answer in the following statement taken from his speech:

"I am convinced by long experience and observation of exhibitor organizations that no association which ignores or refuses to deal with unfair trade practices can survive or amount to much. You cannot get independent exhibitor support without recognizing this problem. And without support, you have no exhibitor organization."

Among the other darts that Fred directed against Allied is the following, as reported in last week's issue: "Weasel words are constantly being uttered by some that no association can be successful which includes within its ranks affiliated, partially affiliated, as

(Continued on last page)

"The Wistful Widow of Wagon Gap" with Abbott & Costello and Marjorie Main

(*Univ.-Int'l., no release date set; time, 78 min.*)

Good slapstick entertainment. As compared with some of the recent Abbott & Costello comedies, this one is a decided improvement and it will undoubtedly be well received by their fans. This time the action takes place in a "rip-roaring" Western town, and the comedy pivots around Costello, charged with murder, being saved from hanging by an old law that makes it mandatory for the murderer to assume responsibility for the debts and dependents of the victim. Thus he finds himself saddled with Marjorie Main, the widow, and her six children. The ludicrous plot gives the comedy pair ample opportunity to put over their brand of humor in a way that keeps one laughing throughout. As a matter of fact, some of the situations are so comical that they will provoke uproarious laughter, particularly those in which cliches found in most Westerns are burlesqued by Costello. The bombastic antics of Marjorie Main add much to the fun:—

Arriving in Wagon Gap to sell household utensils, Bud Abbott and Lou Costello carry guns to protect themselves. Costello fires his gun to see if it works, and the body of a dead man falls from a window. Gordon Jones, a notorious saloon keeper seeking to appear as a law-abiding citizen, demands that George Cleveland, the local judge under his control, try Costello for murder. Cleveland sentences him to be hanged, but William Ching, head of a citizen's committee, produces a law requiring that Costello be spared in order to assume responsibility for the dead man's debts and for his widow, Marjorie Main, and her six children. Marjorie's attempts to make love to him and the hard work at the ranch make Costello miserable. He plots to escape from the town with Abbott but changes his mind when he discovers that the town's gunmen did not dare shoot at him lest one of them be compelled to accept his responsibilities. He gets himself elected as sheriff and preserves law and order merely by flashing a picture of his "family." Abbott, still seeking a way out for Costello and himself, starts a rumor that Marjorie was to become rich because a railroad planned to cut through her land. The judge, falling for the rumor, proposes to Marjorie and is accepted. Meanwhile Costello, after frustrating a planned stagecoach holdup by Gordon and his henchmen, subdues them in a saloon brawl. Freed by Marjorie's marriage, the boys head for California, calling each other names because the rumor about the railroad had turned out to be true.

Robert Lees, Frederick I. Rinaldo, and John Grant wrote the screen play from a story by D. D. Beauchamp and William Bowers. Robert Arthur produced it, and Charles T. Barton directed it.

Unobjectionable morally.

"Bury Me Dead" with June Lockhart and Mark Daniels

(*Eagle-Lion, Sept. 20; time, 66 min.*)

A fairly interesting program murder-mystery melodrama, which, from a production point of view, is above average for a picture of its kind. The story is mystifying enough to hold one's interest throughout, but it is spoiled somewhat by the excessive use of flashbacks, which serve to complicate the story line, and by the interjection of comedy that is not only inappropriate but also ineffective. But these flaws are overcome to a considerable degree by virtue of the good directorial touches and the competent performances of the entire cast. Moreover, the plot keeps one guessing right up to the closing reels, for it is not until then that the murderer's identity becomes obvious:—

Supposedly burned to death in a stable fire, wealthy June Lockhart shocks her family and friends by returning home immediately after her "funeral." An investigation soon discloses that the woman buried was Sonia Darrin, with whom Mark Daniels, June's errant husband, had been infatuated. With the aid of the police and Hugh Beaumont, the family lawyer, June determines to find out if some one had intended to murder her but had killed Sonia instead. In the course of events the police find reason to suspect Cathy O'Donnell, June's neurotic half-sister, who hated June because she herself was in love with Daniels; Greg McClure, a prizefighter, who was Sonia's boy-friend; and Daniels, who might have wanted June out of the way so that he could run off with Sonia. When Daniels rebuffs Cathy's attempt to make love to him, she deliberately incriminates him with false testimony, and he is taken to headquarters for questioning. Beaumont, left alone with June, makes a slip of the tongue indicating that he was the murderer. Aware that her suspicions were aroused, Beaumont confesses that he had schemed to kill her as part of a plan to embezzle her funds but had mistakenly killed Sonia. He then prepares to murder June and to make her death look like suicide. When Cathy's unexpected appearance thwarts his plan, he decides to kill them both, but he is shot down by the police, whose timely entrance saves the girls from harm. June and Daniels patch up their misunderstanding and determine to make their marriage a success.

Karen deWolf and Dwight V. Babcock wrote the screen play from a radio story by Irene Winston. Charles F. Reisner produced it, and Bernard Vorhaus directed it. Adult entertainment.

"When a Girl's Beautiful" with Adele Jergens and Marc Platt

(*Columbia, Sept. 25; time, 68 min.*)

A moderately entertaining program comedy, with some music. The story is ordinary, is developed along familiar lines, and is slowed down considerably by excessive dialogue, most of which is pretty banal. A few situations provoke some laughter, but there are not enough of them to bolster up the weak story. The players, who mean little at the box-office, try hard to put some life into the proceedings, but there is not much that they can do with the trite material. All in all, it shapes up as a picture of minor importance, to be forgotten immediately after one leaves the theatre:—

After sponsoring a nationwide search for a "Temptation Girl" whose photograph was to serve as a trademark for his company's perfume, Stephen Dunne selects as the winner Adele Jergens, a famous model, who had promised to become his wife. But on the eve of the advertising campaign deadline, Adele and Dunne quarrel and part. As a result, Dunne orders Marc Platt, a representative of the advertising agency handling his account, to find a new model by the next morning. Platt, at his wits end, hits upon the idea of a composite photograph using the outstanding feaures of eight models, including Adele, who were under contract to his agency. He arranges with Steven Geray, the agency's photographer, to make up the photograph secretly in time for submission to Dunne.

Enthused over the picture, Dunne accepts it and insists upon meeting the girl in person. Platt meets this new crisis by persuading his sweetheart, Patricia White, to be made up to resemble the composite photograph. Completely taken in with Patricia when he meets her, Dunne starts showing her the town. Patricia, entering into the spirit of the ruse, accepts his attentions, much to the chagrin of Platt, who dared not reveal that she was his sweetheart. Meanwhile Adele, still in love with Dunne, becomes suspicious of Patricia and decides to investigate. She manages to get Geray intoxicated and learns from him the details of the ruse. At a large party given by Dunne to unveil the photograph and introduce Patricia to the press, Adele and her sister models make an unexpected appearance and reveal the hoax. Dunne becomes infuriated over the deception, but he soon changes his attitude when the assembled guests congratulate him on the smartest promotion stunt of the year. It all ends with Adele and Dunne, as well as Patricia and Platt, reconciled.

Brenda Weisberg wrote the screen play from a story by Henry K. Moritz, Wallace MacDonald produced it, and Frank McDonald directed it. The cast includes Mona Barrie and others.

Unobjectionable morally.

"Dick Tracy Meets Gruesome" with Ralph Byrd and Boris Karloff

(RKO, no release date set; time, 65 min.)

Although fantastic in plot, this latest "Dick Tracy" program melodrama should provide enough thrills, chills, and excitement to satisfy the undiscriminating action fans in secondary theatres. But those who cannot stand a heavy strain on their credulity will either laugh at the synthetic melodramatics or be bored by them. For instance, the device used by the villains to rob banks is a gas that temporarily paralyzes the human body and mind—every one remains frozen on the spot while the crooks gaily execute the robbery. Why the crooks are immune to the effects of the gas is conveniently unexplained. The performances are adequate enough for what the film has to offer, with Boris Karloff, as the chief menace, contributing a standard characterization as a horrendous killer:—

Through a mutual friend, Karloff, an escaped convict, is brought together with Edward Ashley, a discredited doctor, whose girl friend, an assistant to a scientist, had stolen a secret gas that temporarily paralyzed people. Karloff accidentally inhales the gas and is later picked up for dead by Lyle Latell, assistant to Ralph Byrd (Dick Tracy), a renowned detective. He revives in the morgue, slugs Latell, and escapes. Convinced that the gas had great criminal possibilities, Karloff, aided by Ashley, organizes a gang of thieves and uses it to stage a bank robbery. Anne Gwynne, Byrd's girl-friend, witnesses the robbery and calls the detective, but the bandits make their getaway before his arrival. Byrd starts an investigation and soon gets on Karloff's trail. Aware that Byrd was closing in on him, Karloff begins to dispose of his accomplices so that none would lead the detective to him. When one of Karloff's henchmen is injured in a car wreck and dies in a hospital, Byrd informs the newspapers that the man was on the road to recovery and that he would soon be able to undergo police questioning. He then takes the crook's place in the hospital bed, covering his face with bandages. Karloff, falling into the trap, disguises himself as an ambulance driver and takes the "patient" away to his hideout. There, after the plan almost backfires, nearly costing the detective his life, Byrd shoots down Karloff and rounds up the rest of the gang.

Robertson White and Eric Taylor wrote the screen play, Herman Schlom produced it, and John Rawlins directed it. The cast includes Milton Parsons and others. Unobjectionable morally.

"The Gangster" with Barry Sullivan, Belita and Akim Tamiroff

(Allied Artists, Nov. 22; time, 83 min.)

Although it is long on dialogue and short on action, this melodrama should go over pretty well with most picture-goers, for it is a fascinating psychological study of a sullen gangster. Even the action-loving fans should find it engrossing, for, although it seldom reaches any appreciable heights of physical violence indicated by the title, it maintains an undercurrent of excitement that holds one tense throughout. This is owed to the realistic backgrounds, the good directorial touches, and the competent acting. Militating against the picture is its vagueness in characterizations and plot motivations, but it is a fault that will be noticed mainly by those who are hypercritically inclined. Barry Sullivan, as the moody gangster, gives a vivid portrayal, but Belita, as his chorus girl-friend, does not succeed in making the character believeable. Outstanding characterizations are contributed by Akim Tamiroff, as a weak-kneed storekeeper in league with Sullivan, Sheldon Leonard, as a rival gangster, and Joan Lorring, as Tamiroff's disdainful cashier. It is not a cheerful entertainment, for the mood is grim throughout, but there are some touches of light comedy in the association between Fifi D'Orsay, as flirtatious widow, and Henry Morgan, as a "soda-jerk."

Psychologically, the story deals with the complex Sullivan suffers because of his inability to win the genuine friendship of people. Having risen from the gutter, and having fought for everything he possessed, he had become a hardened individual who distrusted everybody, even his own sweetheart, thus causing others to shy away from him. Even Tamiroff, who used his own and other soft drink stores as fronts for Sullivan's gambling racket, lived in constant fear of him. Sullivan's troubles begin when Leonard, a rising gangster, decides to take over the racket. By use of force he convinces Sullivan's henchmen that their boss was "washed up," and frightens Tamiroff into furnishing him with all information concerning Sullivan's operations. Sullivan tries to fight back, but finds himself helpless when his underlings ignore his orders. He decides to leave town to form a new "mob." Meanwhile Tamiroff is murdered by a crazed gambler, and Leonard, believing Sullivan responsible, determines to avenge his death, particularly because he could not operate without him. Aware that he had become the object of a gangland hunt, Sullivan tries to hide, but every one he goes to, including his sweetheart, remembers his ruthlessness and refuses to extend any aid to him. He is eventually tracked down and killed by Sheldon and his gangsters, who are in turn rounded up by the police.

Daniel Fuchs wrote the original screen play from his novel, "Low Company," Maurice and Frank King produced it, and Gordon Wiles directed it. The cast includes John Ireland, Elisha Cook, Jr. and many others.

Adult entertainment.

well as unaffiliated theatres. That is an unfounded statement, as experience has shown. I would like those persons to stop generalizing and to name specifically any problems in the last few years that are merely independent exhibitor problems as distinguished from all-exhibitor problems. There are none, unless one lists such things as percentage pictures, advanced admission prices, etc. Those, gentlemen, are not trade association problems. They are not trade practices, they are personal problems, for personal solution between the individual exhibitor and distributor."

When Fred made that statement, he was naturally addressing a group that would not challenge it—he was on safe ground. And he should be thankful that I was not present. If I were, I would have thrown a "hot" one into his lap. For instance, some independent exhibitors, as a concession to increasing their admission prices on meritorious multi-million dollar productions, are demanding, either day-and-date play-dates, or a fifty per cent increase in the regular admission prices charged by the prior-run theatres. In other words, as long as clearance rules are respected in the play-off of a special attraction, the subsequent-run exhibitor, though advancing his admission price, wants to be left in a position where his price will still be lower than that of the prior-runs, so that his patrons will have the incentive to wait for the picture to play his theatre. But, since it is the affiliated theatres that play the picture first, I hereby inform Fred Wehrenberg that none of the affiliated circuits, which are the mainstay of his new organization, will stand for such an arrangement. Moreover, I know for a fact that some circuits have intimated to the producers of special attractions that they may be crucified if they attempt to go against their will. Now let Fred say that this is a "personal" problem, "to be settled between exhibitor and distributor."

And this is only one of the independent exhibitor problems as distinguished from all-exhibitor problems. I can throw into Fred's lap others just as "hot."

Fred, however, is not alone when it comes to throwing barbs at Allied: In an address made this week at the convention of the Kansas Missouri Theatre Owners Association, Herman M. Levy, general counsel of the new TOA, not only echoed Wehrenberg's insinuations about Allied, but he added a few of his own by indicating that, in the matter of admission taxes and the ASCAP problem, the representatives of TOA were "first and alone in the field" to protect the exhibitors' interests.

Perhaps it is too much to expect from Levy an acknowledgment of the fact that Allied, too, has done considerable work on these issues, but is it too much to ask that he do not take exclusive credit?

HARRISON'S REPORTS hopes that Ted Gamble, known and admired for his sagacity and fairness, will stop Fred Wehrenberg, Herman Levy and others inclined like them from making irresponsible statements. As said, there is ground for cooperation between his organization and Allied. There is willingness on the part of Allied to play ball with TOA, as the Allied Executive Committee proved when it authorized Mr. Myers' attendance at a meeting of the new TOA board for the sole purpose of discussing the ASCAP problem. But if Wehrenberg and Levy continue their unwarranted attacks, Allied will have every right to question the TOA's sincerity in any proposal to get together for the purpose of forming a unified exhibitor front.

THE PENALTY FOR WRITING AND PRODUCING BY THE SAME PERSON

There is no question in my mind that, when Mr. Robert Riskin eventually counts the receipts from his "Magic Town," which he wrote and produced, he will be prone to blame the RKO distribution department for not having made a better showing on the picture.

When the distribution department shows Mr. Riskin the results in percentage engagements as compared with other pictures and proves to him that it was not their distribution technique but the picture's lacking something, then Mr. Riskin will undoubtedly go after the publicity department for having failed to put up enticing publicity.

The RKO publicity department, which is indeed competent, will undoubtedly try to prove him wrong by pointing to the results their publicity brought on other pictures.

This writer wishes to say that neither the distribution nor the publicity department will have failed to do its utmost; the fault will lie in the picture itself.

Not that it is a bad picture; on the contrary, it is good, and has many amusing moments—it is, what one may call, light entertainment. And, since the lead is played by Jimmy Stewart, a popular star, there is no reason why the picture should not prove to be a box-office success. But it is doubtful if the success will be outstanding.

For a picture to make an outstanding success, it is not enough that it feature a popular star, and it is not enough that it be fairly amusing; something more is needed—a good story. And the story in "Magic Town" is not good—it is synthetic.

In addition to the fact that the story was put together by its author laboriously, there are some situations in bad taste. For instance, the hero is presented as a person who is willing to take a chance at making money even if the methods were not above reproach. The showing of Jimmy Stewart drowning his business and romantic troubles in drink is another display of bad taste. Here is a national character, an example of modesty and leadership during the war, shown drinking and becoming intoxicated, when every one who has heard or read about him expects him to appear in a story that will prove moralizing to young men and children.

Mr. Robert Riskin has an enviable record as a writer. He has written such stories as "It Happened One Night," and many others of this and slightly lesser caliber, and one would expect him to write a story for Jimmy Stewart that would do them both credit. But he did not.

Whose fault is it? None other than Mr. Riskin's, because he undertook to write the story and produce it. Who dared question his judgment? Yet if he were only the producer and some one else presented him with such a story, he would have, I am sure, rejected it forthwith. And if the producer were some one else, he, too, would have undoubtedly found the story weak if Mr. Riskin had presented it to him.

What is true of writer-producers is true also of writer-directors. It is a mistake to combine both tasks in one person. There should be two different persons so that one may check the other.

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

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2 Black Gold—Quinn-DeMille .....Sept. 16
3 The Gangster—Sullivan-Belita.....Nov. 22

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1946-47

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811 Sport of Kings—Campbell-Henry .....June 26
853 Swing the Western Way—Musical Western (66 m.) .....June 26
839 The Corpse Came C.O.D.—Brent-Blondell.....June
869 Stranger from Ponca City—Starrett (56 m.)..July 3
803 Keeper of the Bees—Duane-Davenport.....July 10
835 Pacific Adventure—Foreign cast.....July
838 Gunfighters—Scott-Britton .....July
813 Son of Rusty—Donaldson-Powers.....Aug. 7
870 Riders of the Lone Star—Starrett (55 m.)....Aug. 14
851 Smoky River Serenade—Musical Western....Aug. 21
837 Last of the Redmen—Hall-Ankers.....August
821 Bulldog Drummond Strikes Back—Randell-Henry .....Sept. 4
827 When a Girl's Beautiful—Jergens-Platt.....Sept. 25

(*End of 1946-47 Season*)

Beginning of 1947-48 Season

905 Key Witness—Beal-Marshall .....Oct. 9
961 Buckaroo from Powder River—Starrett.....Oct. 14
911 Blondie in the Dough—Lake-Singleton.....Oct. 16
918 Sweet Genevieve—Porter-Lydon .....Oct. 23

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102 It's a Joke Son—Delmar-Merkel.....Jan. 25
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103 The Adventuress—Deborah Kerr.....Mar. 17
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708 Philo Vance Returns—Curtis-Austin.....June 14
733 Corsican Brothers—(reissue).....June 21
736 South of Pago Pago—(reissue).....June 21
704 Heartaches—Ryan-Norris .....June 28
753 Pioneer Justice—LaRue-St. John (56 m.)....June 28
711 Gas House Kids Go West—Gas House Kids....July 12
754 Ghost Town Renegades—LaRue-St. John (58 min.) .....July 26
107 Red Stallion—Donaldson-Paige .....Aug. 16
712 Gas House Kids in Hollywood—Gas House Kids .....Aug. 23
709 Philo Vance's Secret Mission—Curtis-Ryan..Aug. 30
710 Railroaded—Beaumont-Ryan .....Aug. 30
Green for Danger—English-made.....Sept. 13
Bury Me Dead—Lockhart-Daniels.....Sept. 20
106 Caravan—English-made .....Sept. 27
Black Hills—Eddie Dean.....Sept. 27
Out of the Blue—Mayo-Brent-Landis.....Sept. 27
Love from a Stranger—Hodiak-Sidney.....Oct. 4
755 Return of the Lash—LaRue-St. John.....Oct. 11
756 Gun Law—LaRue-St. John .....Oct. 18
757 Cheyenne Takes Over—LaRue-St. John.....Oct. 25
Whispering City—Dantine-Lukas .....Oct. 25
758 Frontier Crusader—LaRue-St. John.....Nov. 1
T-Men—O'Keefe-Lockhart .....Nov. 1
The Man from Texas—Craig-Bari.....Nov. 15

(*Ed. Note: Beginning with this index, all PRC features will appear in the Eagle-Lion release schedule, as above.*)

Metro-Goldwyn-Mayer Features

(1540 *Broadway, New York* 19, N. Y.)

1946-47

724 Dark Delusion—Craig-Barrymore-Bremer....June 6
725 Living in a Big Way—Kelly-MacDonald.....June 20
726 Cynthia—Murphy-Astor-Taylor .....July 4
728 The Hucksters—Gable-Kerr .....July 11
727 Fiesta—Esther Williams.....July 18
723 The Great Waltz—Reissue.....July 25
729 Romance of Rosy Ridge—Johnson-Mitchell...Aug. 15

(*End of 1946-47 Season*)

Beginning of 1947-48 Season

801 Song of the Thin Man—Powell-Loy.....Sept. 5
802 Unfinished Dance—O'Brien-Charisse .....Sept. 19
803 The Arnelo Affair—Hodiak-Murphy-Gifford.Sept. 26
804 Song of Love—Hepburn-Walker-Henreid.....Oct. 3
805 Merton of the Movies—Skelton-O'Brien.....Oct. 17
806 The Women—Reissue .....Oct. 24
807 Desire Me—Garson-Mitchum .....Oct. 31
808 This Time for Keeps—Williams-Johnston....Nov. 14
809 Killer McCoy—Rooney-Blyth-Donlevy .....Dec. 5
810 Good News—Allyson-Lawford .....Dec. 26

Monogram Features

(630 *Ninth Ave., New York* 19, N. Y.)

1946-47

619 Wolf Call—Reissue .....June 7
620 High Conquest—Lee-Roland.....June 21

(*Continued on next page*)

677 Code of the Saddle—J. M. Brown (53 m.)....June 28
3803 Mutiny in the Big House—reissue.....July 5
621 Kilroy Was Here—Cooper-McKay.....July 19
666 Thunderbolt—Documentary (44 m.).....July 26
623 Robin Hood of Monterey—Roland-Brent (55 m.).....Sept. 6
622 News Hounds—Bowery Boys.....Sept. 13
673 Flashing Guns—J. M. Brown (59 m.).....Sept. 20
685 Ridin' Down the Trail—Wakely (53 m.)....Sept. 27
678 Prairie Express (formerly "Dusty Trail") (55 m.).....Oct. 25
625 Bowery Buckaroos—Bowery Boys.....Nov. 22

(*More to come*)

Beginning of 1947-48 Season

4402 Dillinger—(reissue).....July 5
4701 High Tide—Tracy-Castle.....Oct. 11
4702 Joe Palooka and the Knockout (formerly "That Guy Palooka") Kirkwood-Errol....Oct. 18

Paramount Features

(1501 *Broadway, New York* 18, N. Y.)

1946-47

4623 Danger Street—Withers-Lowery.....June 20
4614 The Trouble with Women—Milland-Wright.June 27
4615 Perils of Pauline—Hutton-Lund.....July 4
4616 Dear Ruth—Holden-Caulfield.....July 18
4624 I Cover Big Town—Reed-Brooks.....July 25
4617 Desert Fury—Scott-Hodiak-Lancaster.....Aug. 15
4625 Jungle Flight—Lowery-Savage.....Aug. 22
4618 Variety Girl—All-star cast.....Aug. 29
4613 Welcome Stranger—Crosby-Fitzgerald.....Not set

(*End of 1946-47 Season*)

Beginning of 1947-48 Season

4701 Wild Harvest—Ladd-Lamour.....Sept. 26
4702 Adventure Island—Calhoun-Fleming-Kelly...Oct. 10
4703 Golden Earrings—Deitrich-Milland.....Oct. 31
4704 Where There's Life—Hope-Hasso.....Nov. 21

PRC Pictures, Inc. Features

(*Ed. Note: All PRC features are now listed under Eagle-Lion, which organization is handling their distribution.*)

Prestige Pictures Features

(1250 *Sixth Ave., New York* 20, N. Y.)

(Distribution through Universal-International)

(No national release dates)

Brief Encounter—Celia Johnson.....
I Know Where I'm Going—Wendy Hiller.....
This Happy Breed—Celia Johnson.....
Johnny Frenchman—Patricia Roc.....
A Lady Surrenders—Margaret Lockwood.....
The Captive Heart—Michael Redgrave.....
The Years Between—Michael Redgrave.....
The Overlanders—Australian cast.....
The Magic Bow—Calvert-Granger.....
Nicholas Nickelby—Sir Cedric Hardwicke.....
The Tawny Pipit—Bernard Miles.....

Republic Features

(1790 *Broadway, New York* 19, N. Y.)

1946-47

613 That's My Man—Ameche-McLeod.....June 1
616 Web of Danger—Mara-Kennedy.....June 10
684 Saddle Pals—Gene Autry (72 m.).....June 15
615 Northwest Outpost—Eddy-Massey.....June 25
666 Rustlers of Devil's Canyon—Allan Lane (58 min.).....July 1
619 The Trespasser—Evans-Douglas.....July 3
646 Springtime in the Sierras—Roy Rogers (75 m.).July 15
685 Robin Hood of Texas—Gene Autry (71 m.)..July 15
617 Blackmail—Marshall-Mara-Cortez.....July 24
618 Wyoming—Ralston-Elliott-Carroll.....Aug. 1
667 Marshal of Cripple Creek—Allan Lane (58 m.).....Aug. 15
620 The Pretender—Dekker-Sterling.....Aug. 16
651 Along the Oregon Trail—Monte Hale (64 m.).Aug. 30
629 Exposed—Mara Scott.....Sept. 8
621 Driftwood—Brennan-Jagger.....Sept. 15
648 On the Old Spanish Trail—Roy Rogers (75 m.).....Oct. 15

(*More to come*)

Beginning of 1947-48 Season

751 Wild Frontier—Allan Lane (59 m.).....Oct. 1

RKO Features

(1270 *Sixth Ave., New York* 20, N. Y.)

(No national release dates)

1946-47

Block 6

726 They Won't Believe Me—Hayward-Young.....
727 Woman on the Beach—Ryan-Bennett.....
728 Desperate—Brodie-Long.....
729 Dick Tracy's Dilemma—Byrd-Christopher.....
730 Thunder Mountain—Holt-Martin.....

Specials

761 Notorious—Bergman-Grant.....
792 Fantasia—Reissue.....
791 Song of the South—Disney.....
781 It's a Wonderful Life—Stewart-Reed.....
751 Best Years of Our Life—March-Andrews-Wright-Loy.....
762 Sinbad the Sailor—Fairbanks, Jr.-O'Hara.....

(*End of 1946-47 Season*)

Beginning of 1947-48 Season

Block 1

804 Seven Keys to Baldpate—Terry-White.....
801 Bachelor and the Bobby Soxer—Temple-Grant.....
805 Under the Tonto Rim—Tim Holt.....
803 Riff Raff—O'Brien-Jeffreys.....
802 Crossfire—Ryan-Mitchum-Young.....

Block 2

Night Song—Andrews-Oberon-Barrymore.....
Out of the Past—Mitchum-Greer.....
Dick Tracy Meets Gruesome—Byrd-Karloff.....
Design for Death—Documentary.....

Specials

861 The Long Night—Fonda-Bel Geddes-Price.....
851 Secret Life of Walter Mitty—Kaye-Haver.....
891 Fun and Fancy Free—Disney.....
862 Magic Town—Stewart-Wyman.....

Selznick Rel. Org. Features

(400 *Madison Ave., New York* 17, N. Y.)

Duel in the Sun—Peck-Jones-Cotten.....Apr. 17
Intermezzo—(reissue).....Oct.
The Paradine Case—Peck-Todd-Laughton.....Not set
Portrait of Jennie—Jones-Cotten.....Not set

Twentieth Century-Fox Features

(444 W. 56th St., *New York* 19, N. Y.)

717 Moss Rose—Mature-Cummins.....June
718 Miracle on 34th Street—Gwenn-OHara.....June
719 Western Union—Reissue.....June
721 Meet Me At Dawn—Wm. Eythe (English-made).July
722 The Crimson Key—Taylor-Dowling.....July
723 I Wonder Who's Kissing Her Now—Haver-Stevens.....Aug.
724 Mother Wore Tights—Grable-Dailey, Jr.....Sept.
725 Kiss of Death—Mature-Donlevy.....Sept.
726 Second Chance—Taylor-Currie.....Sept.
727 How Green Was My Valley—(reissue).....Sept.
728 Swamp Water—(reissue).....Sept.
729 The Foxes of Harrow—Harrison-O'Hara.....Oct.
730 Nightmare Alley—Power-Blondell.....Oct.

United Artists Features

(729 *Seventh Ave., New York* 19, N. Y.)

1946-47

Stork Bites Man—Jackie Cooper.....June 21
Hoppy's Holiday—Wm. Boyd (59 min.).....July 18

(*End of 1946-47 Season*)

Beginning of 1947-48 Season

The Other Love—Stanwyck-Niven.....July 11
Carnegie Hall—Concert stars.....Aug. 8
Body & Soul—Garfield-Palmer.....Aug. 22
Hal Roach Comedy Carnival.....Aug. 29
Lured—Ball-Sanders.....Sept.
Heaven Only Knows—Cummings-Donlevy.....Sept.
Christmas Eve—Raft-Blondell-Scott-Brent.....Sept.
Mad Wednesday (formerly "The Sin of Harold Diddlebock").....Oct.
Monsieur Verdoux—Charles Chaplin.....Oct.

Universal-International Features

(445 *Park Ave., New York* 22, N. Y.

1946-47

615 The Web—O'Brien-Raines.....June
617 Odd Man Out—Mason (British-made).....June
616 Ivy—Fontaine-Marshall-Knowles.....June
2797 Frankenstein—(reissue).....June

2798 Dracula—(reissue) ..... June
618 The Vigilantes Return—Hall-Lindsay..... July
619 Great Expectations—British cast..... July
620 Brute Force—Lancaster-Cronyn ..... Aug.
623 Slave Girl—DeCarlo-Brent ..... Aug.
621 Something in the Wind—Durbin-O'Connor... Sept.
622 Singapore—MacMurray-Gardner ..... Sept.
(*End of 1946-47 Season*)

Beginning of 1947-48 Season

Frieda—British cast ..... Sept.
Ride the Pink Horse—Montgomery-Hendrix... Oct.
Black Narcissus—British cast ..... Oct.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

1946-47

622 Cheyenne—Morgan-Wyman ..... June 14
623 The Unfaithful—Sheridan-Ayres-Scott..... July 5
624 Possessed—Crawford-Van Heflin-Massey..... July 26
626 Marked Woman—(reissue) ..... Aug. 9
627 Dust Be My Destiny—(reissue)..... Aug. 9
625 Cry Wolf—Flynn-Stanwyck..... Aug. 16
(*End of 1946-47 Season*)

Beginning of 1947-48 Season

701 Deep Valley—Lupino-Clark ..... Sept. 1
702 Life With Father—Powell-Dunne
(special engagements only) ..... Sept. 13
703 Dark Passage—Bogart-Bacall ..... Sept. 27
704 Bad Men of Missouri—(reissue)..... Oct. 4
705 Each Dawn I Die—(reissue)..... Oct. 4
706 The Unsuspected—Caulfield-Rains ..... Oct. 11

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

1946-47

8505 Up'n Atom—Rhapsody (6 m.)..... July 10
8660 Community Sings No. 10 (9½ m.)..... July 19
8810 Volley-Oop—Sports (8 m.)..... July 26
(*End of 1946-47 Season*)

Beginning of 1947-48 Season

9851 Hollywood Cowboys—Screen Snapshots
(9½ m.) ..... Sept. 4
9651 Heartaches—Community Sings (10 m.).... Sept. 4
9501 Swiss Tease—Rhapsody (6 m.)..... Sept. 11
9951 Boyd Raeburn & Orch.—Thrills of Music.. Sept. 18
9801 Cinderella Cagers—Sports ..... Sept. 25
9652 April Showers—Community Sings..... Oct. 2
9852 Out of This World Series—Screen Snapshots. Oct. 9
9952 Claude Thornhill & Orch.—Thrills of Music.. Oct. 16
9601 Dreams on Ice—Color Favorite (reissue).... Oct. 30

Columbia—Two Reels

1946-47

8427 Training for Trouble—Schilling-Lane
(15½ m.)..... July 3
8407 Hold That Lion—Stooges (16½ m.)..... July 17
(*End of 1946-47 Season*)

Beginning of 1947-48 Season

9120 The Sea Hound—Serial (15 episodes)..... Sept. 4
9431 Rolling Down to Reno—Harry Von Zell
(16½ m.) ..... Sept. 4
9432 Hectic Honeymoon—Sterling Holloway
(17 m.) ..... Sept. 18
9401 Brideless Groom—Stooges (16½ m.)..... Sept. 11
9421 Wedding Belle—Schilling-Lane ..... Oct. 9
9402 Sing a Song of Six Pants—Stooges..... Oct. 30

Metro-Goldwyn-Mayer—One Reel

1946-47

T-814 On the Shores of Nova Scotia—Traveltalk
(8 m.)..... June 28
S-860 Pet Peeves—Pete Smith (9 m.)..... July 5
W-838 Salt Water Tabby—Cartoon (7 m.)..... July 12
W-839 Uncle Tom's Cabana—Cartoon (8 m.).... July 19
K-872 Tennis in Rhythm—Passing Parade
(10 m.) ..... Aug. 23
K-873 The Amazing Mr. Nordill—Pass. Par.
(10 m.) ..... Aug. 30
W-840 Mouse in the House—Cartoon (8 m.).... Aug. 30
T-815 Glimpses of New Scotland—Traveltalk
(9 m). ..... Aug. 30
(*End of 1946-47 Season*)

Beginning of 1947-48 Season

S-951 Football Thrills No. 10—Pete Smith (8 m.). Sept. 6
W-931 Slap Happy Lion—Cartoon (7 m.)..... Sept. 20
W-932 The Invisible Mouse—Cartoon (7 m.).... Sept. 27

Metro-Goldwyn-Mayer—Two Reels

A-802 Give Us the Earth—Special (22 m.)..... June 21
(*End of 1946-47 Season*)

Paramount—One Reel

1946-47

L6-5 Arctic Artisan—Unusual Occupations
(11 m.) ..... July 4
U6-2 Tubby the Tuba—Puppetoon (10 m.)..... July 11
D6-2 Cad and Caddy—Little Lulu (8 m.)..... July 18
R6-10 The Diamond Gal—Sportlight (10 m.).... July 18
J6-6 20th Century Vikings—Popular Science
(10m.) ..... July 25
P6-5 Much Ado About Mutton—Noveltoon
(8 m.) ..... July 25
K6-6 Everybody Talks About It—Pacemaker
(10 m.) ..... Aug. 1
P6-6 The Wee Men—Noveltoon (10 m.)..... Aug. 8
P6-7 The Mild West—Noveltoon (7 m.)..... Aug. 22
L6-6 Film Tot Fairyland—Unusual Occupations
(11 m.) ..... Sept. 5
E6-3 Popeye & the Pirate—Popeye (8 m.)..... Sept. 12
E6-4 Royal Four Flusher—Popeye (6 m.)..... Sept. 12
P6-8 Naughty But Nice—Noveltoon (7 m.)..... Oct. 10
D6-3 A Bout with a Trout—Little Lulu (8 m.)... Oct. 10
E6-5 Wotta Knight—Popeye (7 m.)..... Oct. 24
U6-3 Date with Duke—Puppetoon (8 m.)..... Oct. 31
E6-6 Safari So Good—Popeye (7 m.)..... Nov. 7
D6-4 Super Lulu—Little Lulu (7 m.)..... Nov. 21
D6-5 The Baby Sitter—Little Lulu (7 m.)..... Nov. 28
U6-4 Rhapsody in Wood—Puppetoon (9 m.).... Dec. 19
(*More to come*)

Beginning of 1947-48 Season

R7-1 Riding the Waves—Sportlight ..... Oct. 3
K7-1 It Could Happen to Toy—Pacemaker
(10 m.) ..... Oct. 3
Y7-1 Dog Crazy—Speaking of Animals..... Oct. 3
J7-1 Radar Fishermen—Popular Science ..... Oct. 17
R7-2 Running the Hounds—Sportlight ..... Oct. 31
L7-1 Unusual Occupations No. 1 ..... Nov. 7
Y7-2 Ain't Nature Grand—Speak. of Animals.... Nov. 14
K7-2 Babies, They're Wonderful—Pacemaker ... Nov. 14

Paramount—Two Reels

FF6-3 Smooth Sailing—Musical Parade (20 m.)... Aug. 8
FF6-4 Paris in the Spring—Musical Parade
(19 m.) ..... Sept. 26
FF6-5 Midnight Serenade—Musical Parade ..... Nov. 21
FF6-6 Jingle, Jangle, Jingle—Musical Parade ..... Jan. 2
(*End of 1946-47 Season*)

Republic—Two Reels

1946-47

694 The Black Widow—Serial (13 ep.)..... June 10
(*End of 1946-47 Season*)

Beginning of 1947-48 Season

791 G-Men Never Forget—Serial (12 ep.)..... Sept. 9

RKO—One Reel

1946-47

74311 Ski Belles—Sportscope (7 m.)..... June 27
74103 Donald's Dilemma—Disney (7 m.)..... July 11
74312 Chasing Rainbows—Sportscope (8 m.).... July 25
74104 Crazy with the Heat—Disney (6 m.)..... Aug. 1
74105 Bottle Beetle—Disney (7 m.)..... Aug. 22
74313 Reading and Riding—Sportscope (8 m.)... Aug. 22
74106 Wide Open Spaces—Disney (7 m.)..... Sept. 12
74107 Mickey's Delayed Date—Disney (7 m.)... Oct. 3
74108 Foul Hunting—Disney (7 m.)..... Oct. 31
74109 Mail Dog—Disney (7 m.)..... Nov. 14
74110 The Big Wash—Disney (7 m.)..... Nov. 28
74111 Drip Dippy Donald—Disney (7 m.)..... Dec. 26
(*More to come*)

Beginning of 1947-48 Season

84301 Ski Holiday—Sportscope (8 m.)..... Sept. 19
84701 Hawaiian Holiday—Disney (reissue)
(7 m.) ..... Oct. 17
84702 Clock Cleaners—Disney (reissue) (7 m.).. Dec. 12

RKO—Two Reels

73705 Blondes Away—Leon Errol (18 m.)..... July 11
73405 Host to a Ghost—Ed. Kennedy (18 m.).... July 18
73110 Whistle in the Night—This is America
(17 m.) ..... July 25
73406 Television Turmoil—Ed. Kennedy (18 m.). Aug. 15
73111 Treasure House—This is America (15 m.). Aug. 25

(*Continued on next page*)

73204 Carle Comes Calling—Musical (16 m.)....Sept. 12
73112 The 49th State—This is America (16 m.)..Sept. 19
(*More to come*)

Beginning of 1947-48 Season

83501 Molly Cures a Cowboy—Musical Western (reissue) (19 m.) .....Sept. 5

Twentieth Century-Fox—One Reel 1946-47

7203 Harvest of the Sea—Adventure (9 m.).....July 4
7259 Sweden—Adventure (8 m.).....July 18
7304 Wings of the Wind—Sports (8 m.).....July 18
(*End of 1947-48 Season*)

Beginning of 1947-48 Season

8301 Gridiron Greatness—Sports (9 m.).....Aug. 1
8502 Flying South (Talking Magpies)—Terry. (7 m.) .....Aug. 15
8251 Holiday in South Africa—Adventure (8 m.).Aug. 22
8503 A Date for Dinner (Mighty Mouse)—Terry. (7 m.) .....Aug. 29
8201 Horizons of Tomorrow—Adventure (8 m.).Sept. 12
8504 Fishing by the Sea (Talk. Magpies)—Terry. (7 m.) .....Sept. 19
8351 Vacation Magic—Sports (8 m.).....Sept. 26
8505 The First Snow (Mighty Mouse)—Terry. (7 m.) .....Oct. 10
8252 Home of the Danes—Adventure (8 m.)....Oct. 17
8506 The Super Salesman (Talk. Magpies)—Terry. (7 m.) .....Oct. 24
8202 The 3R's Go Modern—Adventure (9 m.)...Nov. 7
8507 A Fight to the Finish (Mighty Mouse) Terry. (7 m.) .....Nov. 14
8901 Album of Animals—Lew Lehr .....Nov. 21
8508 The Wolf's Pardon—Terrytoon (7 m.).....Dec. 5
8253 Jungle Closeups—Adventure (8 m.).....Dec. 12
8509 Swiss Cheese Family Robinson (Mighty Mouse) Terrytoon (7 m.).....Dec. 19

Twentieth Century-Fox—Two Reels 1946-47

Vol. 13 No. 12—New Trains for Old—March of Time (19 m.) .....July 11
Vol. 13 No. 13—Turkey's 100 Million—March of Time (18 m.) .....Aug. 8
(*End of 1946-47 Season*)

Beginning of 1947-48 Season

Vol. 14 No. 1—Is Everybody Listening—March of Time (19 m.).....Sept. 5
Vol. 14 No. 2—T-Men in Action—March of Time.Oct. 3

United Artists—One Reel

The Engulfed Cathedral—Musicolor (7 m.).....June
Moonlight—Musicolor (7 m.).....Oct.

Universal—One Reel

2325 Coo-Coo Bird—Cartune (7 m.).....June 9
2326 Overture to William Tell—Cartune (7 m.)..June 16
2346 Bronco Babes—Variety Views (9 m.).....June 23
2327 Well Oiled—Cartune (7 m.).....June 30
2385 Let's Go Latin—Sing & Be Happy (10 m.)..July 21
2396 Here's Your Answer—Answer Man (10 m.).July 28
2347 Brooklyn, U.S.A.—Variety Views (9 m.)..Aug. 4
2348 Play and Plenty—Variety Views (9 m.)....Aug. 11
2386 Kernels of Korn—Sing & Be Happy (10 m.).Aug. 18
2397 Lights of Broadway—Answer Man (10 m.).Aug. 18
2398 Hoopskirt, Bustle & Skin—Answer Man (8 m.) .....Aug. 25
2328 Solid Ivory—Cartune (7 m.).....Aug. 25
2387 Manhattan Memories—Sing & Be Happy (10 m.) .....Aug. 25

Universal—Two Reels

2310 Jitterumba—Musical (15 m.).....June 25
2311 Record Party—Musical (15 m.).....July 2
2312 Tony Pastor & Orch.—Musical (15 m.)....Aug. 27
2313 Tex Williams & His Western Carnival—Musical (15 m.) .....Aug. 27
2201 Fight of the Wild Stallions—Special (20 m.).Aug. 27

Vitaphone—One Reel 1946-47

3511 Sportsman's Playground—Sports (10 m.)....July 5
3406 So You're Going on a Vacation—Joe McDoakes (10 m.).....July 5
3702 Crowing Pains—Merrie Melody (7 m.).....July 12
3606 Zero Girl—Melody Master (10 m.).....July 19
3309 The Sneezing Weasel—B.R. Cartoon (7 m.)..July 26
3703 Pest in the House—Merrie Mel. (7 m.)....Aug. 2
3805 Glamour Town—Adventure (10 m.).....Aug. 2
3806 Branding Irons—Adventure (10 m.).....Aug. 16
3310 Rhapsody in Rivets—B. R. Cartoon (7 m.)..Aug. 16
3704 Foxie Duckling—Merrie Melody (7 m.)....Aug. 23
3512 Carnival of Sports—Sports (10 m.) .....Aug. 23
3705 House Hunting Mice—Merrie Melody (7 m.) .....Sept. 6
3311 Sniffles Bells the Cat—B. R. Cartoon (7 m.).Sept. 20
3513 Fishing the Florida Keys—Sports (10 m.)..Sept. 27
3706 Little Orphan Airdale—Merrie Melody (7 m.) .....Oct. 4
3312 Cagey Canary—Blue Ribbon Cartoon (7 m.) .....Oct. 11
3707 Doggone Cats—Merrie Mel. (7 m.).....Oct. 25
3720 Slick Hare—Bugs Bunny (7 m.).....Nov. 1
3313 Now That Summer is Gone—B. R. Cartoon (7 m.) .....Nov. 22
3708 Mexican Joy Ride—Merrie Mel. (7 m.)....Nov. 29
(*More to come*)

Beginning of 1947-48 Season

4801 Land of Romance—Adventure (10 m.).....Sept. 6
4601 Freddy Martin & Orch.—Melody Master (10 m.) .....Sept. 13
4401 So You Want To Be a Salesman—Joe McDoakes (10 m.).....Sept. 13
4201 Let's Sing a Song of the West—Memories of Melody Lane (10 m.).....Sept. 27
4602 Swing Styles—Melody Master (10 m.).....Oct. 25
4501 Las Vegas Frontier Town—Sports (10 m.)..Nov. 1
4802 So You Want To Hold Your Wife—Joe McDoakes (10 m.).....Nov. 22

Vitaphone—Two Reels 1946-47

3006 Hollywood Wonderland—Special (20 m.)..Aug. 9
3007 Romance in Dance—Special (20 m.).....Aug. 30
3008 Sunset in the Pacific—Special (20 m.).....Nov. 8
(*End of 1946-47 Season*)

Beginning of 1947-48 Season

4101 Power Behind the Nation—Special (20 m.)..Oct. 11
4002 Soap Box Derby—Special (20 m.).....Oct. 18

NEWSWEEKLY NEW YORK RELEASE DATES

Warner Pathe News

14 Sun. (E) .....Oct. 5
15 Wed. (O).....Oct. 8
16 Sun. (E).....Oct. 12
17 Wed. (O).....Oct. 15
18 Sun. (E).....Oct. 19
19 Wed. (O).....Oct. 22
20 Sun. (E).....Oct. 26
21 Wed. (O).....Oct. 29
22 Sun. (E) .....Nov. 2
23 Wed. (O) ....Nov. 5
24 Sun. (E) .....Nov. 9
25 Wed. (O) ....Nov. 12
26 Sun. (E) .....Nov. 16

Universal

78 Thurs. (E)....Oct. 2
79 Tues. (O) ....Oct. 7
80 Thurs. (E) ....Oct. 9
81 Tues. (O) ....Oct. 14
82 Thurs. (E) ....Oct. 16
83 Tues. (O) ....Oct. 21
84 Thurs. (E) ....Oct. 23
85 Tues. (O) ....Oct. 28
86 Thurs. (E) ....Oct. 30
87 Tues. (O) ....Nov. 4
88 Thurs. (E) ...Nov. 6
89 Tues. (O) ....Nov. 11
90 Thurs. (E) ...Nov. 13

Paramount News

11 Sunday (O)...Oct. 5
12 Thurs. (E) ....Oct. 9
13 Sunday (O) ...Oct. 12
14 Thurs. (E) ....Oct. 16
15 Sunday (O) ...Oct. 19
16 Thurs. (E) ....Oct. 23
17 Sunday (O) ...Oct. 26
18 Thurs. (E) ...Oct. 30
19 Sunday (O)...Nov. 2
20 Thurs. (E)....Nov. 6
21 Sunday (O)...Nov. 9
22 Thurs. (E)....Nov. 13
23 Sunday (O)...Nov. 16

Fox Movietone

11 Mon. (O) ....Oct. 6
12 Wed. (E) .....Oct. 8
13 Mon. (O) ....Oct. 13
14 Wed. (E) .....Oct. 15
15 Mon. (O) ....Oct. 20
16 Wed. (E) .....Oct. 22
17 Mon. (O) ....Oct. 27
18 Wed. (E) .....Oct. 29
19 Mon. (O) ....Nov. 3
20 Wed. (E) ....Nov. 5
21 Mon. (O) ....Nov. 10
22 Wed. (E) ....Nov. 12
23 Mon. (O) ....Nov. 17

News of the Day

209 Mon. (O) ....Oct. 6
210 Wed. (E) ....Oct. 8
211 Mon. (O) ....Oct. 13
212 Wed. (E) ....Oct. 15
213 Mon. (O) ....Oct. 20
214 Wed. (E) ....Oct. 22
215 Mon. (O) ....Oct. 27
216 Wed. (E) ....Oct. 29
217 Mon. (O) ...Nov. 3
218 Wed. (E) ...Nov. 5
219 Mon. (O) ...Nov. 10
220 Wed. (E) ...Nov. 12
221 Mon. (O) ...Nov. 17

(*Ed. Note: In the previous index the "News of the Day" production numbers were incorrectly listed as beginning with No. 300 instead of No. 200*)

All American News

259 Friday .....Oct. 3
260 Friday .....Oct. 10
261 Friday .....Oct. 17
262 Friday .....Oct. 24
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P. S. HARRISON, Editor

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXIX SATURDAY, OCTOBER 11, 1947 No. 41

MOVING PICTURES ONE OF THE BEST CHILD EDUCATORS

Speaking at a recent luncheon given in San Francisco by members of the Parent-Teachers Association, the Association of University Women, the Catholic Council, and the Federation of Women's Clubs, Mrs. Leo B. Hedges, editor and state motion picture chairman of the California Congress of Parents and Teachers, paid a high tribute to the educational value of motion pictures for children. At the age of twelve, Mrs. Hedges said, children are better experts in appraising film quality than are adults.

At the same time she condemned the parents' efforts to prevent contact between the child and the film, with the result that they have built up an antagonism that prevents the acceptance of the guidance the child needs.

In place of bans on movie-going, Mrs. Hedges said that there should be "intelligent guidance in theatre enjoyment and film evaluation. Motion pictures, with radio and reading, should be used to the fullest extent to promote the progress toward maturity, to aid our children to a growing independence from us."

Recently Mr. Harold Heffernan, the famous columnist and Hollywood office manager of the *Detroit News,* whose column is syndicated by the North American Newspaper Alliance, wrote a very fine column in which he asserted that the movies, contrary to the prevailing belief among the public, are not only an excellent tonic for normal eyes but are important factors in improving ailing ones. Coming right after Mr. Heffernan's column, Mrs. Hedges' speech recommending theatre attendance for children is, indeed, heartening.

The industry should take a hint from these two prominent persons to attempt to remove prejudice against motion pictures and to build up good will. This could be done most effectively by the publishing of a pamphlet, put out in a most attractive manner, informing parents of the education value motion pictures offer to children, and of the fact that, in the short space of a few years, and at a slight cost, the child sees in motion pictures things that only the expenditure of a fortune could enable him to see. The pamphlet should also state how and why the eyes of the picture-goers, children as well as adults, are strengthened rather than weakened. These pamphlets should be furnished to the exhibitors free, so that they may gain the widest circulation possible.

Let us take a leaf out of the books of the different industries which, during the war, spent millions of dollars on institutional advertising for the purpose of gaining the public's confidence and good will. Money spent on institutional advertising of this kind will bring to our industry immeasurable gains.

THE BRITISH TAX WILL HURT THE SMALL INDEPENDENTS

The opinion prevails among many persons connected with the industry that the British tax question will eventually be settled by an agreement whereby the tax will be lifted, but that fifty per cent of the profits will be frozen until such time as the British will be able to unfreeze the money.

An agreement of this kind will help the major companies considerably, but it will not help as much the small independents, because these depend on the foreign market for their profits much more than do the majors.

Yet there seems to be no way out, and they will have to adjust their affairs to get along with whatever little comes to them from abroad.

That the foreign market will never again be what it was no one can gainsay. Consequently, the American producers must adjust their plans in such a way as to enable them to get along without it. They naturally realize it and have begun intensive economizing at the studios. Each studio has let out hundreds of workers, and are eliminating all the waste they can.

As a matter of fact, some of the companies have embarked upon economizing so seriously that, according to some estimates, they will save millions of dollars a year. One trade paper editor, Sherwin Kane, of *Motion Picture Daily,* went so far as to state in a recent column that all the companies combined may save $100,000,000.

Even if one-half of this amount were saved from economies instituted at the distributing offices as well as at the studios, the loss will more than be overcome, thus eliminating the American producers' dependence on the foreign market.

As to the small independents, these may overcome their handicaps by devoting more care to the selection and improvement of their stories before shooting, so that they may, not only effect economies, but also increase their income from better pictures.

Writing in a recent Sunday issue of the *New York Times,* Mr. Thomas M. Pryor, in discussing the aspects of the British film tax, had this to say in part:

"The time is here when Hollywood must take a clear perspective on life and start making pictures commensurate with the earning power of films in the domestic market. It can be done, of course, for it would be a sad day indeed if the American film industry had to depend upon foreign markets for its basic sustenance. For sound health and growth, the industry should be so established that revenues from abroad would be all gravy."

There can be no argument about that.

"This Time for Keeps" with Esther Williams, Jimmy Durante and Johnnie Johnston

(*MGM, no release date set; time, 103 min.*)

"This Time for Keeps" is a glittering Technicolor musical, produced in the typically lavish MGM manner. Like most musicals of its type, it has a thin, commonplace story; nevertheless, it is consistently entertaining, for there is considerable eye-and-ear appeal in its mixture of comedy, music and romance. Esther Williams, resplendent in bathing outfits and form-fitting evening gowns is easy to look at, and she gives a good account of herself as an actress. The opulent production numbers, particularly the water ballets, are well staged. Musically, the picture is very satisfying, with the leading players, Lauritz Melchior, Johnnie Johnston, and Miss Williams pleasurably singing songs that range from the popular to operatic arias. Jimmy Durante handles his comedy and acting chores in delightful fashion, and his inimitable rendition of two specialty songs is put over with a bang. Xavier Cugat and his band contribute several catchy musical numbers. All in all it is a happy picture, generally pleasant and musically exciting:—

Returning from an Army hospital, Johnnie Johnston looks up Esther, star of a spectacular acquacade show, whom he had met briefly when he sang a song while she entertained wounded soldiers. He does not tell her that he is the son of Lauritz Melchior, a famous opera star, and leads her to believe that he was in need of a job. Esther persuades Xavier Cugat to employ him as a singer, and before long finds herself falling in love with him, much to the annoyance of Jimmy Durante, her pianist, and Dick Simmons, her producer. Having neglected to tell Esther that he was virtually engaged to Mary Stuart, a society belle of his father's choice, Johnston keeps it a secret lest it ruin their romance. He proposes to Esther and both go to Mackinac Island to gain the consent of her grandmother, Dame May Whitty. Meanwhile Melchior, seeking to save his son from an "unfortunate" marriage, announces Johnston's engagement to Mary. The papers publicize the news, and Esther, refusing to give Johnston a chance to explain, breaks with him. After several months Melchior, convinced that his son was unhappy without Esther, decides to repair the damage he had done. He visits her grandmother, explains his bungling, and, with her aid, brings the lovers together for a happy ending.

Gladys Lehman wrote the screen play from a story by Edwin Gelsey and Lorraine Fielding, Joe Pasternak produced it, and Richard Thorpe directed it. The cast includes Sharon McManus, Ludwig Stossel and others.

Unobjectionable morally.

"Sweet Genevieve" with Jean Porter and Jimmy Lydon

(*Columbia, Oct. 23; time, 68 min.*)

A minor program "quickie." Revolving around high school doings, it is more or less a carbon copy of the "Teen Agers" pictures, which Sam Katzman, the producer, formerly made for Monogram. As such, its appeal will be directed mainly to youngsters who enjoy "jive" music. But it is questionable entertainment for them because of the story's poor moral values; the students are shown betting on horse races and winning money in a way that makes gambling attractive. The plot itself is pretty feeble, and a ridiculous gangster angle is dragged in by the ear in a vain attempt to make the action suspenseful. Even the musical interludes have little to recommend them. The picture will probably prove trying to most picture-goers:—

When Gloria Marlen, Franklin High School's ace basketball player, is suspended from the team a few days before the championship game with Center High, Jean Porter, a freshman, replaces her. An expert player, Jean becomes highly popular, winning the attentions of Jimmy Lydon, Gloria's boy-friend. Gloria becomes Jean's bitter enemy. Listening to a telephone conversation between her father, a druggist, and Virginia Belmont, the principal's secretary, Jean mistakenly gets the idea that Virginia was blackmailing him over a love affair. Actually, the conversation dealt with hundreds of grams of a certain chemical. Meanwhile two racketeers arrive in town and induce the students to place bets on horse races, allowing them to win a few bets as bait. Lydon places a bet to obtain enough money to pay Al Donohue's band, which he had engaged for a school dance. Jean, too, places a bet, hoping to use her winnings to "pay-off" Virginia. The racketeers, planning a big haul, persuade a powerful gambler to bet heavily on Franklin in the forthcoming game, then cover the bets themselves against Franklin. To secure their position, they trick Gloria into making it appear as if Jean had accepted a bribe to "throw" the game. Jean is suspended at game time. Lydon, suspicious, investigates and uncovers the plot. Jean is reinstated in time to save the game for Franklin; the racketeers are arrested; Gloria repents; Virginia convinces Jean that she was mistaken about the blackmailing; and Al Donohue, the band leader, offers to play at the school dance without pay.

Arthur Dreifuss directed it and collaborated on the screen play with Jameson Brewer. The gambling incidents make it unsuitable for children and adolescents.

"Where There's Life" with Bob Hope and Signe Hasso

(*Paramount, Nov. 21; time, 75 min.*)

Frantically foolish but highly amusing, this farcical comedy should go over pretty well with most audiences. As an American radio disc-jockey who suddenly finds that he is the rightful heir to the throne of a turbulent, mythical Balkan kingdom, Bob Hope is cast in a role that is tailored to his measure. He clowns and wisecracks his way through the ludicrous plot in a manner that keeps one laughing almost continuously. His adventures and misadventures, as he is kept on the run by a gang of murderous Fascists who were determined to keep him from the throne, are fantastic, and much of it is sheer slapstick, but it is all extremely funny. Signe Hasso, as a female Balkan general responsible for Hope's safety, gives the proceedings a glamorous touch, and her presence around Hope gives him an opportunity to reel off many hilarious gags:—

Dying from an assassin's bullet, the King of Barovia reveals to Signe that Hope, his son by a secret marriage, was rightful heir to the throne. Believing that the country could be saved from the Fascists if Hope could be placed on the throne within forty-eight hours, Signe flies to the United States and is followed by secret Fascist agents who determine to thwart her plan. Hope, unaware of his royal heritage, suddenly finds himself spirited out of the broadcasting studio by Signe's henchmen on the eve of his marriage to Vera Marshe, whose many brothers, headed by William Bendix, were tough New York policemen. Despite his protestations, Hope is put aboard a plane for Barovia, but the Fascist spies disable the plane and delay the take-off. Signe takes Hope to a hotel and places him under guard. The Fascists discover the hideaway and the baffled Hope soon finds himself embroiled in a series of chases, in which Signe tries to keep him safe from the murderous spies, and in which Hope himself tries to dodge Bendix, who was after him in the belief that he was trying to jilt his sister. Matters become even more complicated when several of Signe's henchmen reveal themselves as spies, making it difficult for Hope to distinguish friend from foe. Hope is eventually captured by the Fascists who prepare to put him to death, but, through a series of disguises and escapades through an air vent, he foils their scheme and brings about their arrest. It all ends with Hope learning that the wounded King had recovered, and that he (Hope) was not the rightful heir in any case. But with Signe in his arms, Hope considers the loss of the throne insignificant.

Melville Shavelson wrote the story and collaborated on the screen play with Allen Boretz. Paul Jones produced it, and Sidney Lanfield directed it. The cast includes George Zucco, George Coulouris, Dennis Hoey, John Alexander, Victor Varconi, John Vitale and Harry Von Zell.

Unobjectionable morally.

"Nightmare Alley" with Tyrone Power, Joan Blondell and Helen Walker

(*20th Century-Fox, October; time, 111 min.*)

The production, direction, and acting of "Nightmare Alley" are all excellent. It is a powerful drama, but the story is too sordid and distasteful to be classified as entertainment. Revolving around the rise and fall of a charlatan, the whole picture is made up of the cold and ruthless actions of the hero, who exhibits not one decent trait. As the unscrupulous hero, Tyrone Power plays the role with conviction, but one feels nothing but aversion for him because of his reprehensible activities, which range from seduction to the swindling of wealthy, bereaved people through a fake spiritualism racket by which he exploits their sorrows by reproducing faked visions of their loved ones. As a matter of fact, none of the principal characters win any sympathy; all are unpleasant and show no respectable traits. The atmosphere of a cheap carnival show, which serves as the background for the first half of the story, has been captured most realistically, but the sweat and squalor only add to the film's depressing tone. It is definitely not a picture for the family circle:—

Power, an ambitious carnival roustabout, carries on an illicit love affair with Joan Blondell, a mentalist, who taught him the secret code by which she operated her mind-reading act with her husband, Ian Keith, a hopeless drunkard. Through an accident, Power kills Keith by giving him a bottle of wood alcohol to drink. His relationship with Joan comes to an end when the carnival people force him to marry Coleen Gray, a side-show performer, whom he had seduced. With the secret code of the mind-reading act in his possession, Power heads for Chicago and, aided by Coleen, perfects a new act that becomes a sensation in the swank clubs. He strikes up an acquaintance with Helen Walker, a slick psychiatrist, and makes a deal with her whereby he would use confidential information obtained from her rich clients to convince people that he was possessed of spiritualistic powers. His trickery wins him many followers, one of whom, a millionaire, gives him $150,000 to build a tabernacle, and offers him much more if he would bring down to earth the spirit of a long-dead sweetheart. Power talks his reluctant wife into posing as the spirit, but she breaks down in the middle of the seance and exposes his charlatanry. Knocking the millionaire unconscious, Power rushes to Helen for his share of the $150,000 so that he could leave town. The crafty woman swindles him out of his share, and compels him to leave her alone under threat of exposing his connection with Keith's death, which he had told her about. He hides out from the police, takes to drink, and before long winds up as an emaciated drunkard who stumbles into a carnival and is given a job as a "geek"—a supposed "freak" who bit the heads off live chickens, his pay being a bottle of liquor a day. There, he becomes a raving madman and is found by Coleen, who pacifies him and undertakes his regeneration.

Jules Furthman wrote the screen play from the novel by William Lindsay Gresham. George Jessel produced it, and Edmund Goulding directed it. The cast includes Taylor Holmes, Mike Mazurki and others.

"The Spirit of West Point" with "Doc" Blanchard and Glenn Davis

(*Film Classics, Oct. 1; time, 77 min.*)

Revolving around the West Point gridiron careers of Felix "Doc" Blanchard and Glenn Davis, Army's famous "touchdown twins," who portray themselves on the screen, this football picture turns out to be a fair program entertainment, which, because of its exploitable quality, should garner better than average grosses if booked and played during the current football season. The story itself is rather sketchy, but it is wholesome and has considerable human interest.

Briefly, it deals with the fast friendship between Blanchard and Davis, which began when they became members of the Army's 1944 team; with their success as football players, which brought them national fame; and with the mental struggle undergone by both when faced with the problem of either quitting West Point to accept a lucrative offer to play professional football, or continuing their Army careers. True to the spirit of the Corps, they give up their opportunity to earn big money and accept modest salaries as officers in the Army. By means of flashbacks, the story deals also with the home life and family problems of both men.

As said, the story is sketchy, but the producer has made it considerably exciting by skillfully incorporating into the action authentic newsreel clips of football games in which the thrilling gridiron exploits of Blanchard and Davis helped Army to defeat some of the country's foremost college teams. The actual scenes of the 1946 Army-Navy game are particularly impressive. Also worked into the action to good advantage are library clips of West Point and of the Cadets on parade.

Considering the fact that Blanchard and Davis are not professional actors, their work is commendable. Robert Shayne, as "Red" Blaik, Army's famous coach, turns in an outstanding portrayal.

Tom Reed wrote the screen play, John W. Rogers and Harry Joe Brown produced it, and Ralph Murphy directed it. The cast includes Anne Nagel, Alan Hale, Jr., Tanis Chandler, Bill Stern, Harry Wismer and others.

Suitable for the entire family.

STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946, OF *HARRISON'S REPORTS*, published *Weekly* at *New York, N. Y., for* Oct. 1, 1947.

State of New York.
County of New York.

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared Al Picoult, who, having been duly sworn according to law, deposes and says that he is the Managing Editor of the HARRISON'S REPORTS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher, *Harrison's Reports, Inc.*, 1270 *Sixth Ave., New York* 20, *N. Y.*
Editor, *P. S. Harrison*, 1270 *Sixth Ave., New York* 20, *N. Y.*
Managing Editor, *Al Picoult*, 1270 *Sixth Ave., New York* 20, *N. Y.*

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P. S. Harrison, 1270 *Sixth Ave., New York* 20, *N. Y.*

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: *None.*

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is 2511.

(Signed) AL PICOULT,
(Managing Editor).

Sworn to and subscribed before me this 1st day of October, 1947.

MICHAEL M. THALER,
(My commission expires March 30, 1948.)

"Bowery Buckaroos" with the Bowery Boys

(*Monogram, Nov. 22; time, 66 min.*)

Best described as a burlesqued western, this latest of the "Bowery Boys" comedies shapes up as one of the better pictures of the series. It should fit neatly into the supporting spot wherever something light is needed to round out a double bill. The story is, of course, nonsensical, but the pace is lively and it has some genuinely funny situations. The rowdy youngsters, led by Leo Gorcey, give broadly comic portrayals of standard western characterizations and, though their antics are familiar, they are more comical than usual. As in the other pictures, Huntz Hall, as Gorcey's dim-witted pal, provokes many chuckles.

This time the boys' adventures begin when Sheriff Russell Simpson, of Hangman's Hollow, arrives in New York to arrest Bernard Gorcey, owner of their favorite ice-cream parlor, on a 20-year-old charge of killing his partner, a gold prospector. After hearing his plea of innocence, the boys head West to clear him of the charge; to search for a gold treasure buried by Gorcey before he had fled the town; and to locate the missing daughter of the dead partner so as to restore her rights to the hidden gold. As a security measure, the boys paint a map of the gold's hideout on Huntz Hall's back. As soon as the boys arrive in Hangman's Hollow, Jack Norman, a saloonkeeper, who was responsible for the killing, learns of their mission. He arranges for his henchmen to chase them out of town and to kidnap Hall for the map painted on his back. Norman, however, fails to find the map because it had been washed away when Hall forded a river. The boys lay plans to rescue Hall, and one of them, Gabriel Dell, poses as a gambler and informs Norman that Leo Gorcey was really a notorious Western gunman. When Gorcey enters the saloon, Norman treats him with respect, but he soon becomes aware of the deception and starts a free-for-all fight. In the excitement of the brawl, the boys make their getaway with Norman as their prisoner and, after threatening to have him gored by a bull, force him to confess that he had committed the murder, thus clearing their friend, the ice-cream parlor owner. Meanwhile the missing daughter had been located and a search is started for the buried gold. Just as it is discovered, Hall wakes up in the ice-cream shop and discovers that he had been dreaming.

Tim Ryan and Edward Seward wrote the original screen play, Jan Grippo produced it, and William Beaudine directed it. The cast includes Bobby Jordan, Billy Benedict, David Gorcey, Julie Briggs, Minerva Urecal and others.

Unobjectionable morally.

"Blonde Savage" with Lief Erickson and Gale Sherwood

(*Eagle-Lion, no release date set; time, 61 min.*)

Discriminating patrons will probably find this minor program melodrama a bit too ludicrous for their tastes, but it should serve its purpose as a supporting feature in small-town and neighborhood houses where story values and plot implausibilities are of little concern to audiences. Its moss-covered yarn is the familiar one about a beautiful young girl reared in the African jungle by a native tribe, and about a young adventurer who finds her, teaches her to speak English, and in the course of events avenges the murder of her parents years previously. It has some pretty dull stretches because of a talky script, but on the whole it manages to generate enough excitement to satisfy the action fans. Several library clips of fights between wild animals are worked into the footage to good advantage:—

Partners in an air transport business, Lief Erickson and Frank Jenks are hired by Douglas Dumbrille, operator of an African diamond mine. to locate in the interior the hidden village of a tribe of hostile natives, who were hampering his mining operations. Engine trouble forces their plane down in the jungle, and the fliers find themselves taken prisoner by a native tribe ruled over by Gale Sherwood, a white woman, who orders them put to death; she believed Erickson to be Dumbrille. Their lives are spared when Erickson convinces Ernest Whitman, the tribal chief, that he was not Dumbrille. Whitman shows the fliers a diary written in English, from which Erickson deduces that Gale was the daughter of Dumbrille's one-time partner. His interest aroused, Erickson undertakes to teach Gale and Whitman to speak and understand English, eventually learning from them that Gale, a baby, had been abandoned in the jungle. She had been found by Whitman, whose tribe had adopted her. Erickson and Jenks repair their plane and take off to bring Dumbrille to justice. Learning that his crime had been found out, Dumbrille overpowers the fliers, places them under guard, and sets out with his henchmen to wipe out the native village and destroy all evidence of his earlier crime. Veda Ann Borg, Dumbrille's disgruntled wife, sets the boys free and enables them to reach the village before Dumbrille's safari. The natives surround and trap the safari, and Matt Willis, Dumbrille's chief aide, is killed by Gale in self-defense. Erickson sees to it that Dumbrille is brought to trial for murder, but the latter uses his influence to twist the facts and have Gale, too, arraigned for Willis' death. Found guilty, Dumbrille is killed by the police when he attempts to escape. Gale is acquitted, and Erickson, in love with her, marries her and plans to bring her back to civilization.

Gordon Bache wrote the original screen play, Lionel J. Toll produced it, and S. K. Seeley directed it.

Adult entertainment.

"Railroaded" with Hugh Beaumont, Sheila Ryan and John Ireland

(*Eagle-Lion, Aug. 30; time, 72 min.*)

A fair program melodrama, one that follows the pattern and general cinematic style of the gangster-type pictures produced in the 1930's. Although its story about a youth who is wrongfully accused and convicted of murder on circumstantial evidence offers little that has not been done many times, it should satisfy as a supporting feature generally, for the pace is swift, the action exciting, and it maintains suspense throughout its unreeling. The direction and performances are adequate, with John Ireland, as the ruthless gangster who frames the youth, giving an impressive though unsympathetic character portrayal. As a matter of fact, it is Ireland's performance that gives this otherwise routine melodrama a decided punch:—

Having killed a policeman during a holdup, Ireland, with the aid of Jane Randolph, his girl-friend, and a frightened but mortally wounded accomplice, diverts suspicion from himself by making it appear as if Ed Kelly, whose stolen laundry truck had been used in the holdup, had committed the crime. Detective Hugh Beaumont places Kelly under arrest and is unable to shake the young man's claim of innocence, despite the overwhelming amount of circumstantial evidence and the deathbed accusation of the wounded accomplice. Sheila Ryan, Kelly's sister, believes her brother and uncovers enough evidence to put a reasonable doubt in Beaumont's mind as to her brother's guilt. He follows up several leads furnished by Sheila and soon finds reason to suspect that Ireland was mixed up in the killing. Lacking proof, he gets on Ireland's trail and through patient detective work eventually learns from Jane, Ireland's mistreated girl-friend, that Ireland was the guilty man. Ireland, learning that Jane had "squealed," murders her. Meanwhile Sheila, who had been working independently of Beaumont, had become involved with Ireland, who had promised to free her brother by locating the "real" killer through his underworld connections. Beaumont attempts to take Ireland into custody in a darkened night-club, but before he can do so the gangster seizes Sheila and uses her as a shield in an attempted getaway. In the gun battle that follows, Sheila is wounded, but Beaumont eventually kills Ireland. It all ends up with Ryan's release from prison, and with Sheila and Beaumont romantically interested in one another.

John C. Higgins wrote the screen play from a story by Gertrude Walker, Charles F. Reisner produced it, and Anthony Mann directed it. The cast includes Charles D. Brown, Peggy Converse and others.

Adult entertainment.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXIX SATURDAY, OCTOBER 18, 1947 No. 42

CECIL B. DeMILLE DEFENDS HIS TECHNIQUE

According to a report in the October 3 issue of *Film Daily,* a largely attended press conference was held by Cecil B. DeMille in Pittsburgh just prior to the gala premiere that night of his picture, "Unconquered." The report states partly the following:

"Commenting on a recently published criticism of his film technique, DeMille smilingly observed that such criticism was nothing new.

" 'They said that about all my films. This modern technique is whether for instance a man shall hang his wife out the window or roast her in an oven. If that's modern technique I'll stick to the old. I believe in making pictures about decent and normal people, not of people with diseased minds.' "

In view of the fact that the only criticism that was made of DeMille's technique before the Pittsburgh opening was made in the September 27 issue of HARRISON'S REPORTS, I assume that Mr. DeMille had that criticism in mind. I shall, therefore, proceed to answer him.

To begin with, this paper did not say that an objection was made of the manner by which a wife should be hanged—there is no wife-hanging in "Unconquered." His bringing in such a point was, therefore, an attempt to express contempt for that criticism. He used a facetious manner to answer a definite criticism of his picture-making technique, but, according to a friend who was present at the aforementioned press interview, DeMille didn't get away with it. My friend wrote me as follows:

"Have yourself a chuckle: At the DeMille junket in Pittsburgh, where the 'big man' was holding a press conference consisting of newspapermen as well as trade paper reporters, one of the trade paper men asked him if he had read HARRISON'S REPORTS' opinion of his technique. DeMille said 'No!' and this reporter, seemingly being a persistent fellow, proceeded to tell him that you thought his methods were old-fashioned—twenty years behind the times. DeMille turned crimson, made a quick recovery, then fluffed off the subject by stating that the receipts on his picture will tell whether or not his methods are wrong. But he didn't get away with it that easy, for the Pittsburgh press people started to harp on his technique and the whole interview took a turnabout with DeMille finding himself on the defensive, trying to explain why he preferred to stick to what others called 'old-fashioned' methods.

"The following day the critics flayed the picture."

Mr. DeMille says he makes pictures about "normal people." Let us now examine his methods to determine whether his production methods are normal, and whether these methods depict his players as normal people. Let us take one of the situations in "Unconquered"—one that DeMille apparently believed would thrill the spectator; it is the situation that shows Gary Cooper, with Paulette Goddard hanging onto his neck, jumping from a canoe just as it goes over Niagara Falls and grabbing a rope-like branch of a tree, conveniently growing near the falls, and descending, still with Miss Goddard clinging to him, to a slippery ledge.

Mr. Cooper weighs, I should judge, about one hundred and eighty-five pounds, and Miss Goddard about, say, one hundred and ten pounds. Assuming that the canoe weighed twenty-five pounds, there was a weight of more than three hundred pounds traveling down the rapids at, I presume, fifteen or twenty miles an hour. At such a speed, that weight becomes many more times the actual weight. Some professor could have told DeMille how much a mass of three hundred pounds, traveling at that speed, becomes. The weight of that mass of matter must become about a ton at least. Could that tree branch have sustained such a weight? If it could, what would happen to Cooper's hands?

But let us assume that the three hundred pounds weight did not increase a single ounce: Could Gary Cooper have held on to the tree branch and have landed on solid ground whole, from the great height shown in that situation? It is a feat that would strain the credulity of even Superman. If Mr. DeMille has any doubts, let him try it.

And yet he says that he makes pictures about normal people.

He says also that he makes pictures about "decent" people, but we will not discuss this lest we go back to his representation of Roman orgies at the house of Marcus Superbas in his "Sign of the Cross."

Incidentally, it seems as if Mr. DeMille lifted the "canoe-over-the-falls" situation from Walt Disney's "Fun and Fancy Free." Somewhere in the first part of that picture, Bongo, the hero, and Lumpjaw, the heavy, are being carried down a raging river on a log, which the current takes to a high waterfall. As the log goes over the waterfall, Bongo escapes death by grasping a branch, protruding from the side of a cliff one-half the way down.

DeMille did not, of course, copy Disney, but I mention the matter in order to prove to him that a situation such as this may happen in a cartoon, and give people enjoyment, but it is decidedly not a "normal" situation for a drama, not even for a wild melodrama.

(*Continued on last page*)

"Forever Amber" with Linda Darnell, Cornel Wilde and George Sanders

(*20th Century-Fox, October; time, 140 min.*)

A great spectacle, magnificently produced and photographed superbly in subdued Technicolor. Based on Kathleen Winsor's sensational best-selling novel, it should prove to be a record-breaking box-office attraction, for there is a ready-made audience of millions who, having either read the book or heard about its torrid tale, will be curious to see it. And they will not be disappointed, for, although the story has its shortcomings, it holds one's interest throughout. Like the book, its lusty love story revolves around the life and loves of an English adventuress during the reign of Charles II in the 17th Century, and being that kind of a story the pictures oozes sex. It deals with the illicit love affairs of the heroine in blunt terms, effectively depicting the lechery and debauchery prevalent in those days, yet at all times it manages to stay within the bounds of good taste visually. As "Amber," who flits from man to man to satisfy her insatiable desire for power and wealth, Linda Darnell turns in a surprisingly good performance, and her beauty, enhanced by the rich and revealing costumes of the period, is easy on the eyes. All the others in the cast turn in creditable performances, but none match the superb playing of George Sanders, as Charles II, who walks off with every scene he appears in. The action moves along at a steady pace and at times is highly exciting. The backgrounds are opulent, and the scenes of London being partially destroyed by a great fire, and of the city in the grip of the devastating bubonic plague, are unforgetably spectacular. It is, of course, a strictly adult entertainment:—

Raised by a Puritan farmer on whose doorstep she had been left as an infant, Amber, upon reaching the age of sixteen, rebels against a marriage arranged for her and runs away to London to seek a career as an actress. She goes to the apartment of Bruce Carlton (Cornel Wilde) and Harry Almsbury (Richard Greene), cavaliers of the court of Charles II, whom she had met when they stopped at a tavern in her town. She falls in love with Carlton and lives with him until he sets out to sea on a privateering mission. Strange to the ways of the big city, she is swindled out of the money Carlton leaves her and finds herself sentenced to Newgate prison for failing to pay her debts. There she becomes friendly with a notorious highwayman, who manages to spirit her out of jail. He brings her to a den of thieves, where she gives birth to a son fathered by Carlton. She becomes the highwayman's accomplice in robberies by luring victims to him and, eventually, to escape arrest, is taken under the protection of Captain Rex Morgan (Glenn Langan), whose mistress she becomes after he secures an acting job for her. Carlton returns within several months and takes up with Amber again, unaware of her association with Morgan. He soon finds himself forced into a duel with Morgan. He kills the captain, then walks out on Amber in disgust. She determines to win him back at any cost by rising to a station in life comparable to his. Wooed by the elderly Earl of Radcliffe (Richard Haydn), she marries him at the height of the bubonic plague and leaves him immediately after the ceremony when she learns that Carlton had returned to London. She finds Carlton seriously ill and spends days with him nursing him back to health only to have him leave once again when he learns that she is married. Through her husband, Amber meets the King and starts a flirtation with him. In due time the Earl perishes in a fire and Amber becomes the King's mistress. Carlton returns to London once again, this time with Corinne (Jane Ball), his American wife. Amber, jealous, attempts to compromise Corinne with the King so that Carlton will divorce her. But the King, seeing through the scheme, denounces Amber and discards her as his mistress. Dispirited and heartbroken, Amber permits Carlton to take their son back to America. The story closes with her acceptance of an insulting invitation from a minor nobleman, who once took her orders.

Philip Dunne and Ring Lardner, Jr. wrote the screen play, William Perlberg produced it, and Otto Preminger directed it. The cast includes Jessica Tandy, Anne Revere and many others.

"The Exile" with Douglas Fairbanks, Jr., Maria Montez and Paul Croset

(*Univ.-Int'l., no release date set; time, 95 min.*)

Fair. Undertaking the chores of producer, screen play writer, and star, Douglas Fairbanks, Jr. has turned out a well-mounted, swashbuckling adventure melodrama, the sort that made his father famous. But he proves himself to be better equipped as a producer and actor than as a writer, for the story, loaded down with irrelevant incidents and with too much talk, most of it uninteresting, keeps the action moving at a snail's pace throughout the first half, hampering its overall entertainment values. The second half, however, has all the exciting action one expects to find in a picture of this kind, and Fairbanks, as England's exiled King Charles II, masquerading as a commoner to elude political enemies, gives the role all the swagger and dash at his command as he foils an elaborate plot to kill him. His gymnastic feats, his agility with a sword, and his general air of bravado, are reminiscent of his late father, and the rabid action fans should get a great kick out of it. The story has a pleasant romantic quality, with Paule Croset, a newcomer, giving a charming account of herself in the romantic lead. Maria Montez, although co-starred, plays a relatively minor part. The sepia photography is very good:—

Exiled from England during the rule of Oliver Cromwell in 1660, Fairbanks and a band of his faithful followers live in Holland by their wits. Learning that Cromwell's fanatic Roundheads were plotting to kill him to prevent his regaining the throne, Fairbanks hides out on a farm owned by Paule, a peasant girl, who had befriended him but who was unaware of his identity. Robert Coote, a "ham" actor, appears at the farm and poses as the exiled King to obtain board and lodging. Fairbanks, amused, does not expose him. Maria Montez, a French noblewoman, stops at the farm for a night's lodging and, recognizing Fairbanks, gives him a valuable music box as a gift, which he sells to pay off the mortgage on Paule's farm. In the course of events, Henry Daniell, commissioned by Cromwell to locate and kill Fairbanks, makes his way to the farm and, in the belief that Coote was the deposed King, prepares to kill him. Fairbanks, to prevent the actor's death, reveals his identity and immediately becomes the object of a wild chase, with Daniell and his henchmen in hot pursuit. Paule, learning of Fairbanks' identity, rides off to summon his cavaliers. Fairbanks is finally cornered in an abandoned windmill, where he bests Daniell in a sword duel to the death while his cavaliers arrive and put the Roundheads to rout. With his rescue, Fairbanks learns that he had been recalled to the throne. He and Paule declare their undying love, but, realizing that marriage between them was impossible, he reluctantly embarks for home to take up the duties of the Crown.

Max Opuls is the director. The cast includes Nigel Bruce and others.

Unobjectionable morally.

"The Invisible Wall" with Don Castle, Virginia Christine and Richard Gaines

(*20th Century-Fox, October; time, 73 min.*)

Combining gambling and gangsterism, this program melodrama is handicapped somewhat by a plot that is sketchily contrived, but it shapes up as a fair enough entertainment of its kind and should serve adequately as a supporting feature in double-billing situations. The production is not pretentious, and the players lack marquee value, but the pace is swift and it offers enough excitement and suspense to give ample satisfaction to the devotees of this type of film fare, providing that they are not particularly concerned with whether a plot is logical. This one certainly is not.

The story opens with Don Castle, smoking gun in hand, apprehended by the police, as he stands over the dead body of Arthur Space. He confesses to the murder and then relates to police inspector Harry Shannon the details leading up to the crime. Honorably discharged from the army, he had resumed his job as a "pay-off" man for a big-time gambler. He had been sent to Las Vegas to deliver $20,000 to one of the gambler's clients, but before he could deliver it he had become involved with Richard Gaines, a slick confidence man, who had swindled him out of half the money. He had

killed Gaines in self defense and, after assuming his identity, had gone to a Denver hotel to collect the money, which Gaines had supposedly sent to himself. He did not find the money in Denver, but he had met Virginia Christine, Gaines' wife, who, too, had been double-crossed by him. They had fallen in love and, after admitting his reasons for assuming Gaines' identity, he had married her and had settled down to a respectable life. Their wedded bliss had been interrupted by Space, who had been in league with Gaines; having learned how Gaines' met his end, Space had demanded $25,000 as his price for silence. To remove the threat to his new-found happines, Castle had killed him. After listening to Castle's story, Shannon reveals that he had taken Virginia into custody and that she had confessed to the murder. Further investigation discloses that Virginia and Castle believed each other guilty and that each was trying to protect the other. Shannon clears up the case by proving that neither one was guilty; Space had died from gun wounds inflicted earlier in the day by the police, who had caught up with him on an old charge but had let him slip away. Castle prepares to stand trial for Gaines' death, but Shannon asures him that he would be acquitted on the basis of self defense.

Arnold Belgard wrote the screen play from a story by Howard J. Green and Paul Frank. Eugene Ford directed it and Sol M. Wurtzel produced it.

Adult entertainment.

"The Lost Moment" with Robert Cummings and Susan Hayward

(*Universal-Int'l., November; time,* 89 *min.*)

A sombre, slow-moving psychological drama which, despite its evident costliness, good direction, and competent acting, is a curiously ill-constructed picture that drags interminably. Set against the gloomy backgrounds of a forbidding mansion in Venice in the year 1900, its strange tale revolves around a young publisher's search for the love letters of a famous poet, and around his encounters with a woman 105-years-old, the recipient of the letters, and with her young niece, a woman with a split personality, who imagined that she was her aunt in her youth, pursued by the poet. From what one makes out of the story, the publisher tries to cure the girl's malady by starting a romance with her in the hope that she will forget the unrealities of the past and live in the present. But the plot motivations are so obscure, and it all unfolds in so confusing and unbelievable a manner, that one loses patience with it long before the final reel. The masses will undoubtedly find it tiresome, while the classes will probably look upon it as a preposterously phoney psychological study that tries to be an unusual entertainment but winds up as a picture that is generally dreary:—

By posing as an author, Robert Cummings, a publisher, obtains living quarters in the home of Agnes Morehead, the aged recipient of the love letters he was seeking. Susan Hayward, her aloof niece, openly resents his presence. Attracted by strange music on his first night in the house, Cummings makes his way to an obscure room, where he finds Susan, dressed in an 1830 gown, seated at a spinet. She greets him as "Jeffrey," the long-dead poet, and encourages him to make love to her. On the following morning, however, she resumes her distant and aloof manner. Perplexed, Cummings visits Eduardo Cianelli, a local priest, and learns from him that Susan had a split personality and that she imagined herself to be Miss Morehead at the time of her romance with the poet. The priest encourages Cummings to make love to Susan in the hope that by loving some one in the present she might be cured of her hallucinations. Cummings falls in love with her, but when he discovers the hiding place of the letters he steals them and decides to leave. Just as he departs, screams emanate from Miss Morehead's room. He rushes there and finds Susan in one of her trances, choking her aged aunt and accusing her of taking the letters. He intervenes and stops Susan by handing her the letters. She drops them and falls unconscious. As Cummings carries Susan into the garden, Miss Morehead, attempting to recover the letters, overturns a lighted candle and starts a fire. The letters are destroyed and she perishes in the flames. The shock serves to sever Susan's connections with the past, and she looks forward to a new life with Cummings.

Leonardo Bercovici wrote the screen play from the novel, "The Aspern Papers," by Henry James. Walter Wanger produced it, and Martin Gabel directed it. The cast includes Joan Lorring, John Archer and others.

Adult entertainment.

"Green Dolphin Street" with Lana Turner, Van Heflin, Donna Reed and Richard Hart

(*MGM, no release date set; time,* 140 *min.*)

The striking settings, the realistic depiction of a violent earthquake and tidal wave, and a Maori uprising against the whites in a New Zealand wilderness, are the outstanding features of this very elaborate film version of Elizabeth Goudge's widely-read novel. It is a costly production, and there is no question that millions of dollars have gone into it. But for all its sumptuousness and spectacular effects, it remains, as a dramatic entertainment, singularly dull. True, there is considerable distinction in a scene here and there, but on the whole the pace is leisurely, and the drama and excitement inherent in its tale of romance and adventure fails to come through with any appreciable degree of emotional impact, leaving one unmoved. The players are capable enough, but their talents are not sufficient to offset the rambling, long drawn out script and the frequently ponderous dialogue. For sheer thrills, however, the screen has never offered a more exciting and realistic depiction of a violent earthquake and tidal wave. The tremors of the earth, the splitting of mountains, the uprooting of giant trees, the collapse of buildings, and the ferocity of raging flood waters, are scenes that alone are worth the price of admission. The story is set in the 1840's:—

Lana Turner, a fiery young woman, and Donna Reed, her quiet sister, live on the island of St. Pierre with their parents, Edmund Gwenn and Gladys Cooper. When Richard Hart settles down on the island with Frank Morgan, his father, both girls fall in love with him, but it is Donna who captures his heart. Hart joins the Royal Navy to become an officer and a gentleman. A sordid escapade in China causes him to miss his ship and, lest he be jailed for desertion, he arranges with Reginald Owen, captain of a clipper ship, to take him to New Zealand, where he would be outside British law. In Wellington, Hart meets Van Heflin, a former resident of St. Pierre, who had loved Lana from afar. Hart becomes his partner in a lumber business in the rugged New Zealand wilderness. In a drunken moment, he writes a letter to Donna's father, asking for her hand, but in his fogged condition he writes in the name of Lana. Donna, having felt sure of Hart's love, is crushed, but Lana, elated, embarks for Wellington to become his bride. Hart realizes his mistake upon her arrival, but under pressure from Heflin he is goaded into keeping his mistake a secret from her. Their marriage is an unhappy one, but Lana, unaware of his longing for Donna, determines to win his love. Her acute business sense helps Hart and Heflin to prosper, but a devastating earthquake ruins the business, and in the midst of the havoc Lana's daughter is born. The partnership between Hart and Heflin comes to an end when Hart, guided by Lana, goes into the sheep-raising business. Meanwhile Lana's parents had died, and Donna had entered a convent. Hart becomes prosperous once again and, at Lana's insistence, agrees to return with her to St. Pierre. There, through an old love letter, Lana discovers that Hart had been in love with Donna for years, and that her marriage to him had been the result of a mistake. Brokenhearted, she offers them happiness together. But Donna, having found true love in the Church, refuses. Hart, too, refuses, realizing that he now cared for Lana with a love far stronger than his adolescent affection for Donna. He woos her with a new passion, and Lana, now warm and humble, returns his love.

Samuel Raphaelson wrote the screen play, Carey Wilson produced it, and Victor Saville directed it. The cast includes Dame Mae Whitty, Gigi Perreau and others.

Adult entertainment.

Let us now examine critically another of the situations in his "Unconquered": After leaving the Indian camp with the Indians still under the spell of a compass' supposed magic powers, (a ludicrous situation in itself), Cooper, accompanied by Miss Goddard, whom he had rescued from the Indians who were about to burn her at the stake, reaches the riverbank, where he finds about six or seven canoes. He launches one into the river, smashes two or three of them by pushing his foot through their flimsy bottoms, but leaves three of them undamaged. Why? Why didn't Cooper smash them all except the one he needed to escape? If he did, there would have been, of course, no chase, and no thrills. Yet a "normal" director could have escaped making himself look ridiculous by having two or three canoes hidden somewhere, beyond Cooper's observing powers, so as to make the chase logical. In fact, he could have left the three canoes, well enough, had Cooper punched imperceptible holes in their bottoms, with either his knife or any other sharp instrument, so that the canoes would take in water as the Indians, giving chase, were in midstream. The canoes would then sink with their occupants, thus ending the chase in a logical and more thrilling fashion.

There are other situations in "Unconquered" that are just as illogical, but there is no use discussing them, too, for those that have already been mentioned prove that Mr. DeMille's methods are reminiscent of the ten-twenty-thirty melodramas of the early picture days.

Mr. DeMille cites the money made by his pictures to prove that his methods are correct. Doesn't he feel any pride at all? Doesn't he realize that the time has come for him to abandon the use of methods that discourage intelligent people from attending picture theatres?

Of course, his pictures do make money; with a string of fifteen hundred theatres (or thereabouts) owned by Paramount, and with Paramount's ability to horse-trade with other theatre-owning producers on the "scratch-my-back-and-I'll-scratch-yours" system, how can a DeMille picture fail to show a profit? But whether this picture is worth the advanced admission prices the independent exhibitors are compelled to impose on their patrons, that is another story. What will happen to the independent exhibitors who will show his picture at advanced admission prices is a matter of no consequence to Mr. DeMille, but to the independent exhibitor, who has to face his patrons day in and day out, it is tragedy.

Paramount will do well to pension off Mr. DeMille.

SAVING THE FOREIGN MARKET

A dispatch to the October 5 issue of the New York *Times* from Coventry, the engineering center of England, states that the reality of Britain's problems strikes home with special force in that city, more than in any other part of England.

"Coal," said part of the dispatch, "cannot be mined efficiently, nor can coal mines be re-equipped and modernized, without motors and machinery. Machinery cannot be built without steel, but steel cannot be made without coal."

England needs machinery to set its economy right, and this machinery can be obtained most readily only from the United States. But to obtain it England needs dollars, which it does not have. In this respect the American producer-distributors can perform a service to themselves and to the United States as a whole—by using some of the profits they made in Great Britain up to this time to help set the English economy right.

Only recently, Speaker of the House Joseph W. Martin, of Massachusetts, while in Los Angeles, gave an interview to Carl Greenberg, of the Los Angeles *Examiner*, in which he stated partly the following in the October 7 issue:

"This job of rebuilding Europe cannot be financed entirely from the United States Treasury. We must enlist the aid of private sources willing to expend venture capital in rebuilding industries . . ."

When I was writing the editorial, "A Way to Save the Foreign Market," which was published in the September 20 issue of this publication, I had no idea what a prominent member of Congress, such as is Mr. Martin, had in mind about the necessity of rehabilitating European industry so as to make Europe self-supporting. As a matter of fact, I felt as if I were sticking my neck out when I undertook to suggest to the motion picture producers that they use some of their earnings to help rebuild the industries of the countries in which their earnings are made. But now Mr. Martin comes along and makes a similar suggestion, not to the motion picture producers alone, of course, but to the leaders of all American industries.

By supplying the British manufacturers with machinery, paid for with American dollars taken from their treasuries, the American producers will be serving, not only the United States, but also themselves, for their unselfishness will never be forgotten by the British people. Moreover, they will make it possible for themselves to once again derive profits from the English market in the shortest possible time.

This paper realizes, of course, that the seventy-five per cent tax imposed by Britain on American film earnings is a stumbling block. The American producers cannot accept this tax, even if they could still make a profit, not only because the tax is unreasonable, but also because there is fear that other nations, too, will impose similar taxation.

The American Government cannot help the motion picture industry in its fight to have the British Government remove this tax, for right now it is engaged in a bigger task—to save Europe, including England, from Communistic Russia. It is a far bigger responsibility than that of saving the motion picture industry from this taxation. For this reason it remains to the American producers to come to an agreement with the British Government for the removal of this tax. And the only way by which the British Government can be prevailed upon to remove this tax is by convincing it that it can gain more if the American producers were to use some or all the profits made in Great Britain to furnish its factories with new machinery and with tools by which the old machinery may be repaired.

Eric Johnston and Donald Nelson are about to visit London for the purpose of submitting to the British Treasury proposals for an agreement whereby the American producers may remove the embargo of American pictures to England. It will be well if these gentlemen take these suggestions into consideration.

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A PROTEST WITHOUT THOUGHT

Under the heading, "CONGRESSMAN THOMAS—please do not help Communists through careless and callous investigation methods," an appeal, in the form of a paid advertisement, was printed in the October 15 issues of the Hollywood trade papers, urging Congressman J. Parnell Thomas, Chairman of the House Committee for Un-American Activities, which this week opened in Washington its investigation of alleged Communism in Hollywood, to conduct his hearings in the American tradition of fair play for all witnesses, and with tolerance for all viewpoints. Unless he follows such a policy, the advertisement said, "You will injure both Hollywood and your Committee."

The advertisement was paid for by an organization known as the AMERICANS FOR DEMOCRATIC ACTION, and signed by Leon Henderson, Chairman of the Executive Committee, and Melvyn Douglas, Chairman of the California Organizing Committee.

On the following day, nineteen screen writers, producers, directors and actors published in the same trade papers an open letter to the motion picture industry on the issue of "Freedom of the Screen from Political Intimidation and Censorship." The signers of that letter said partly:

"We remind our colleagues in the film industry that the screen already suffers partial censorship. This censorship is the direct result of an earlier witch hunt also allegedly directed at radicals and the 'red menace.' In the years 1917-1922, in an atmosphere of manipulated hysteria, laws were passed against criminal syndicalism, loyalty oaths were exacted, elected legislators were illegally removed from office because they were Socialists, thousands of Americans were illegally arrested. *And during this period censorship laws were passed to keep the screen free of 'subversive influences.'*" (Ed. Note: Italics and quotation marks were in the text.)

After reciting several examples of witch-hunting by previous Congressional committees, in which the industry suffered, the letter closed as follows:

"What will the industry say in October, 1947, to Rankin and Thomas? Who will decide what stories are to be bought, what artists hired, what films released? Who will hold the veto? Who will be in control? Who?"

The letter was signed by Alvah Bessie, Herbert Biberman, Bethold Brecht, Lester Cole, Richard Collins, Edward Dmytryk, Gordon Kahn, Howard Koch, Ring Lardner, Jr., John Howard Lawson, Albert Maltz, Lewis Milestone, Samuel Ornitz, Irving Pichel, Larry Parks, Robert Rossen, Adrian Scott, Waldo Salt and Dalton Trumbo.

Although a few of these persons have been accused by a Hollywood trade paper, and by several witnesses at the current hearings, of being out and out Communists, HARRISON'S REPORTS will not take such an accusation as being a fact and will assume that most of them are sincere liberals whose desire is to stop a witch-hunt aimed at the motion picture industry.

So far, Congressman Thomas has not followed the methods employed by Rankin or any of the others; his hearings in Hollywood were conducted with decorum and, at the time this is being written, the current hearings in Washington have been handled with dignity. Paul V. McNutt, special counsel for the Motion Picture Association, stated after the first hearing's close that the Committee behaved fairly. To assume then beforehand that Congressman Thomas will be a witch-hunter, without giving him a chance to prove himself one, is unfair to say the least.

Ths paper does not approve of witch-hunting, whether in the motion picture industry or in any other industry, for by such a procedure the reputations of innocent persons frequently are besmirched, and the reformers have a Roman holiday, proposing, and at times succeeding to push through, laws that make the bones of those who fought for our freedom turn in their graves.

But these are extraordinary times! The entire energies of our Government are occupied in an effort to save the world from Communism. For this reason the least these liberals can do is to cooperate with the Committee to the end that the Communists in the industry may be uncovered and driven out of it.

The failure of Hollywood to cooperate with the Thomas Congressional Committee may arouse suspicions as to the motives, not only of these 19 persons, but almost of every other person connected with the industry. People may think that we have something to hide when we don't come forward with information voluntarily.

If any person has information founded on facts, such as the serial number of the membership card of some one connected with the Communist Party, he owes it, not only to himself but also to his country to come forward with it.

As already said, I assume that most of the signers of the open letter are liberals and in no way in accord with the Communistic doctrine. But very seldom will a Communist admit in the open that he is a Communist—he usually masquerades as a liberal; and since there is no way by which the average citizen can tell the difference between a liberal and a Communist in a liberal's clothing, it is our duty to cooperate with the Committee so that the influence of the Communists in Hollywood may be neutralized.

By calling on us to resist the Committee, the signers of the open letter are rendering to their country a disservice. They should cooperate with the Committee and not hinder its efforts by an hysterical appeal.

"Killer McCoy" with Mickey Rooney, Brian Donlevy, Ann Blyth and James Dunn

(*MGM, December; time, 102 min.*)

Very good mass entertainment! It is a rousing melodrama from beginning to end and it provides the versatile Mickey Rooney with a veritable field day for his exuberant talents. He is excellent. Its story about a young man who fights his way up from the city slums to become a leading contender for the lightweight boxing championship has a familiar ring, but it has some interesting plot twists and is packed with more human interest, pathos, comedy, excitement and suspense than most pictures of its kind. And ample footage is devoted to a thoroughly pleasing romance. If one is to judge the picture's worth by the enthusiastic reception it received at a New York preview, it should delight audiences of all ages. Some of the fight sequences are staged so realistically that they keep the spectator on the edge of his seat. It is Rooney's show from start to finish, but worthy of mention also are the excellent portrayals turned in by Brian Donlevy, as a smooth, big-time gambler; Ann Blythe, as his demure daughter; James Dunn, as Rooney's drunken, ne'er-do-well father; and Sam Levene, as Rooney's trainer:—

Rooney, a tough youngster living in the slums of New York with his mother, Gloria Holden, and his father, James Dunn, a lazy "ham" actor, helps support the family by selling newspapers and by joining his father in a song-and-dance act at stag shows. He tries his hand at boxing at one of these shows, and wins the bout by a fast knockout. Noticing Rooney's prowess with his fists, Mickey Knox, the lightweight champ, hires him as a singer on his vaudeville show and on the side teaches him the fundamentals of boxing. Within several years Knox, defeated, retires from the ring. Rooney launches his own career and becomes a sensation. On the eve of his debut in New York, Rooney finds that his opponent had been injured and that Knox, staging a comeback, had been substituted. He refuses to fight him, but is compelled to do so in order to square a gambling debt incurred by his father. Knox, out of condition, dies from a light blow. Grieved, Rooney quits fighting, but financial straits compel him to return to the ring, this time under the secret managership of Donlevy, to whom his father had sold his contract. By arranging with Rooney to make it appear as if he were a poor fighter who won bouts by a lucky punch, Donlevy inveigles rival gamblers to lose heavily to him. Meanwhile Rooney meets Ann and falls in love with her, a romance Donlevy was determined to break up. On the eve of Rooney's most important fight, his father, intoxicated, reveals to the rival gamblers that Donlevy was Rooney's secret manager. Having bet heavily on Rooney's opponent, the gamblers kidnap Dunn and Ann, then warn Rooney that both would die unless he lost the fight. Dunn, realizing that he had made a mess of things, sacrifices his life in a successful effort to help Ann escape. She rushes to the arena and arrives to see Rooney absorbing a terrific beating, but when he spies her he comes to life and wins by a knockout. Realizing that Rooney had been taking a beating to save Ann's life, Donlevy gives them his blessing.

Frederick Hazlitt Brennan wrote the screen play, Sam Zimbalist produced it, and Roy Rowland directed it.

Unobjectionable morally.

"Man About Town" with Maurice Chevalier

(*RKO, no release date set; time, 88 min.*)

Produced in France, this French-dialogue picture marks the return of Maurice Chevalier to the screen. It is an amusing comedy and, instead of English sub-titles to translate the French dialogue, Chevalier himself carries on an engaging off-screen commentary to explain the proceedings, at which he frequently pokes fun. While this method is a decided improvement over English subtitles, it still is not good enough to overcome the average picture-goer's antipathy to a picture that has dialogue he cannot understand. Consequently, the picture is best suited for art houses that specialize in foreign-made films.

A bit older but jaunty as ever, Chevalier retains all the charm that made him a favorite with American audiences a generation ago. He appears in this picture as a middle-aged producer and director of silent films in Paris at the turn of the century. The story concerns itself with his fatherly interest in the young daughter of a close friend, whom he launches on an acting career, and with his eventual realization that he was deeply in love with her, despite his belief that he was invulnerable to serious love. How he loses her to a close friend, a young man he had been tutoring in the art of love, makes up the rest of the quaint, ironic tale. Worked into the proceedings are many amusing farcical incidents, and some that are wistful. There is much merriment in the sequences having to do with the making of old silent pictures; the studio personnel reminds one of a group of Mack Sennett characters, and they play their parts in broad slapstick fashion. The entire supporting cast is made up of French players, none of whom are known to American audiences, but all perform well.

Rene Clair wrote, produced and directed it.

"That Hagen Girl" with Shirley Temple and Ronald Reagan

(*Warner Bros., Nov. 1; time, 83 min.*)

A fairly engrossing emotional drama, the type that is generally described as a woman's picture. Its story about the effect of malicious small-town gossip on the life of a young girl is a rather commonplace tear-jerker and, despite an inadequate script, it is given considerable holding power through good direction and effective acting of the cast. The story's inadequacies stem from the fact that it is built on a thin premise, which has the girl labelled as an illegitimate child because of her coincidental arrival in town as an infant on the same train that brings home the missing daughter of a wealthy family. The fact that this misunderstanding could have been cleared up quickly by a simple explanation from the woman who had adopted the child from an orphanage robs the story of conviction. Nevertheless, the spectator's interest is held throughout, for it is not until the closing reels that the question of the girl's legitimacy is cleared up. There is considerable human interest in the proceedings, and one sympathizes strongly with Shirley Temple, the heroine, because of the persecution she suffers at the hands of the gossips. The ending, however, where Shirley leaves town to be married to Ronald Reagan, the man who had been wrongly suspected of being her father, comes as a puzzling surprise, for up to that point he had been carrying on an apparent romance with Shirley's schoolteacher, with no indication that a deep love existed between Shirley and himself:—

The story opens with Dorothy Peterson, a middle-aged seamstress, returning from a Chicago visit with an infant baby. At the same time Moroni Olsen leaves the train with a uniformed nurse and his daughter, Kyle MacDonnell, who had been away from home. Kyle forbids anyone to see his daughter, not even Ronald Reagan, a young lawyer, who was in love with her. From these events the town gossips conclude that Kyle and Reagan were actually the parents of Miss Peterson's child. Reagan, disgusted with the gossip, leaves town. He returns seventeen years later and finds that the child had grown to junior college age (Shirley Temple), and that she was still the subject of doubt and speculation, treated as an outcast but unaware of the reasons. The story then concerns itself with the many indignities Shirley suffers at the hands of small-minded people, with her eventual discovery that there was doubt about her parentage, and with her unsuccessful efforts to learn the truth about herself. It is not until she is driven by grief and unhappiness to attempt suicide, from which Reagan saves her, that she learns that she had been adopted from an orphanage, a fact Miss Peterson, now dead, wanted to conceal. She learns also from Reagan that Kyle, whom the gossipers claimed to be her mother, was a hopeless victim of insanity, a fact that had been kept secret from the town all through the years. It all ends with Shirley and Reagan realizing their love for each other, and with their leaving the gossipy town to find happiness elsewhere.

Charles Hoffman wrote the screen play from a novel by Edith Roberts, Alex Gottlieb produced it, and Peter Godfrey directed it. The cast includes Jean Porter, Rory Calhoun, Lois Maxwell and others. Unobjectionable morally.

"The Swordsman" with Larry Parks and Ellen Drew

(*Columbia, no release date set; time, 81 min.*)

With Scotland in the 18th century as its setting, this swashbuckling costume melodrama, photographed in Technicolor, is a pretty good entertainment of its kind, although it is more melodramatic than credible. It will probably have scant appeal for discriminating patrons, for its hokum-filled story, which revolves around a feud between two Scottish clans, is nothing more than a commonplace, old-fashioned western yarn, in which the players speak with an odd assortment of Scotch accents and wear kilts instead of cowboy clothes. But in spite of the fact that the situations are painfully contrived and the exaggerations of villainy and heroism defy belief, it should go over pretty well with the dyed-in-the-wool action fans, for it moves along at a bang-up pace and has a goodly share of fast horseback riding, chases, exciting swordplay and skullduggery, as well as a romance. Larry Parks makes a dashing hero, and Ellen Drew is acceptable as the heroine. The production values are very good, and the outdoor photography superb:—

Despite a bitter feud that had lasted for generations between their families, Ellen and Parks fall in love. George Macready, Ellen's cousin, who had hoped to make her his bride, waylays Parks with the aid of his (Macready's) brother, Michael Duane, and in the ensuing fight Parks kills Duane and puts Macready to rout. Macready informs his father, Herbert Holmes, that Parks had killed Duane by foul means. Ellen, shocked, inadvertently reveals the location of a planned rendezvous with Parks. Macready plans to capture him alive. Marc Platt, another of Macready's brothers, who had overheard the plot to waylay Parks, reveals the truth to Ellen and rides off to warn Parks of his impending danger, but he is caught and murdered by Macready. Unaware of Platt's fate, Ellen keeps her rendezvous with Parks and unwittingly helps Macready and his clansmen to capture him. Parks becomes convinced that she had arranged the trap, despite her protestations. Ellen visits Parks' father, Ray Collins, and after informing him of Parks' plight helps him to capture a member of her family. Collins arranges with Holmes for a swap of prisoners and agrees to a battle to the finish between both families. Parks, however, manages to convince both sides that further fighting is futile, and all agree to live in peace. Macready attempts to upset the peace through treachery, but Ellen, discovering the plot, warns Parks' family. Macready and his henchmen are subdued in a fierce fight, and Holmes, learning that his wicked son had defiled the family honor and had killed his own brother, orders him executed. Ellen and Parks marry, bringing to an end the years of bitter feuding.

Wilfred H. Pettitt wrote the original screen play, Burt Kelly produced it, and Joseph H. Lewis directed it. The cast includes Edgar Buchanan, Robert Shayne and others.

Unobjectionable morally.

"Hungry Hill" with Margaret Lockwood

(*Univ.-Int'l.—Prestige, no rel. date set; time, 94 min.*)

This British offering is a grim, depressing melodrama, hampered by an involved story that rambles along in tedious fashion. Aside from the good production values and competent acting, there is not much in it to recommend; it is hardly the type of entertainment picture-goers want to see today, for it is cheerless. There is nothing of a pleasurable nature in the story; every one of the principal characters is weak, and their doings are not such as to win one's sympathy. The action takes place in Ireland and covers a span of fifty years from 1850 to 1900. It is an expensive production, produced with care, but it is ineffective dramatically because of its lack of humanity.

Briefly, the story revolves around an ugly feud between two families, one wealthy and other impoverished. Cecil Parker, head of the wealthy family, sinks a copper mine on his vast estate, thus incurring the wrath of Arthur Sinclair, head of the poor family, who claimed that the land had been stolen from him years previously. Sinclair incites the workers against Parker and compels him to import outside labor. A riot at the mine results in the death of Sinclair and of Parkers' eldest son. Dennis Price, Parker's remaining son, married to Margaret Lockwood, dies after a flooding of the mine and the aging man looks to Dermont Walsh, Price's son, to eventually take over the family fortune. Spoiled by Margaret, his mother, Walsh grows into a weak, dissipated youth and, upon his grandfather's death, takes to drinking and practically compels his mother to leave the estate. She goes to London and becomes a gambler and drug addict. Meanwhile Walsh lives riotously and seduces a girl belonging to the Sinclair family. He gets into a brawl with the girl's brother and dies in a fall down a pit-shaft. Margaret, by now a lonely, sorrowful old woman, returns to the estate to assume charge of the family fortune.

Terrence Young and Daphne Du Maurier wrote the screen play based on Miss Maurier's novel. Brian Desmond Hurst directed it.

Adult entertainment.

"It Had to Be You" with Ginger Rogers and Cornel Wilde

(*Columbia, no release date set; time, 98 min.*)

"It Had to Be You" is a nonsensical romantic farce that achieves some "whacky" moments of high comedy, but on the whole it misses fire. It is possible for a story to be implausible and yet be funny, but in this case the mixture of dream sequences, Freudian symbolisms, and romantic fixations is just a messy stew of plain foolishness that is more tiresome than amusing. Most of the comedy stems from the embarrassment caused the heroine when a romantic Indian, whom she had dreamed about, materializes in the flesh and complicates her romantic and family life. The Indian is shown mixing with the family and appearing and disappearing at will, and every one can see him and talk to him even though he is a product of the heroine's imagination. Just how this can happen is conveniently unexplained, making the picture the most confused sample of screen nonsense seen for some time. Garrulousness is frequently substituted for comedy, and the players give the impression of trying too hard to squeeze laughs from threadbare comic situations.

The story opens with Ginger Rogers stranding three suitors at the altar because of her unexplainable inability to say, "I do." When she becomes engaged to Ron Randell, her parents (Percy Warram and Spring Byington) persuade her to go to the country for one month to make up her mind about whether or not she wished to marry him. She eventually entrains for New York, determined to go through with the marriage. En route in her drawing room, she dreams of a man in an Indian suit breaking up her impending marriage and awakens to find the Indian, Cornel Wilde, in the berth above her. He explains that he was the figure in her dream, a product of her subconscious desire. Upon their arrival in New York she escapes him, but he follows her home and compromise her into introducing him to the family as her sculptoring model and inviting him to be a house guest. After completely upsetting the household by his antics, Wilde reveals to Ginger that she was actually in love with his real life counterpart, a fireman, who had kissed her years previously at a children's birthday party; her subconscious love prevented her from marrying another man. Curious, she locates Wilde, the fireman, and before long finds herself head over heels in love with him. Wilde, the Indian, satisfied with his handiwork, disappears. A lovers' quarrel, however, causes a break in the romance, and Ginger decides to go through with the marriage to Randell. As she marches down the aisle, Wilde, the Indian, puts in an appearance and, by turning in a fire alarm, he brings to the scene Wilde, the fireman, who tosses Ginger over his shoulder and makes off with her.

Norman Panama and Melvin Frank wrote the screen play from a story by Don Hartman and Allen Bortez. Mr. Hartman produced it and collaborated on the direction with Rudolph Mate.

Adult fare.

ONE FACTOR MILLS DID NOT CONSIDER

Speaking to the TOA members in Washington during the convention that effected the merger of ATA and MPTOA, E. C. Mills, formerly general manager of ASCAP, told the exhibitors, among other things, the following:

Don't try litigation, because ASCAP is thoroughly armed with the law, and its right to levy what fees it will has the approval of the Department of Justice through the 1941 Consent Decree.

Don't try legislation, for the rights of creators are recognized throughout the world, and protected.

In regards to litigation, Mr. Mills is correct; ASCAP has several court decisions recognizing its right to collect fees from those who play the music of its members at a public performance for profit. In regards to legislation, however, he is, in the opinion of this writer, wrong in that today the exhibitor is compelled to pay royalty for a right he did not contract.

When the copyright law was framed, there were no talking pictures and, when the rights of the music composers were considered, they were granted, by the law, the privilege to charge royalties for three rights: the right to record their music, the right to produce it, and the right to play it at public performances for profit.

If the person who sought to contract for any of these rights objected to the terms, all he had to do was to refrain from entering into a contract. But in the case of talking pictures, the exhibitor has no chance either to accept or reject the terms of the music authors. He can, of course, reject the terms, but to do so means that he will have to go out of business. Consequently, ASCAP's charging the exhibitor a seat tax is an abuse.

What logical person can say that the exhibitor has no right to object to ASCAP's monopolistic power? And who can object to an exhibitor's asking his Congressman to correct such an abuse?

Every exhibitor should present his case to his Congressman now, before he returns to Washington for the next session of Congress, so that, when the time comes to revise the Copyright Law, he can convince his fellow legislators that, under the present law, the American Society of Composers, Authors and Publishers is no different from the old English Colonial Government in that it is resorting to taxation without representation.

CONFUSION OF THOUGHTS

Those who are connected with the production end of the motion picture industry have repeatedly asserted that no producer starts out to make a bad picture. If that is so, then what is the reason for Walter Wanger's confusing picture, "The Lost Moment"? This production has everything (except one factor) that is necessary for a good picture—good direction, competent acting, fine sets, excellent photography. And yet it fails to entertain.

Why? Because there is no story; and whatever there is to the story is badly confused. The motivations are either forced, or bad, or uninteresting, or obscure. It all unfolds in so vague a manner that one becomes bored and irritated with it.

Why should so much money be wasted on a story that any grammar school child would have pronounced uninteresting?

At the time of the screening, each reviewer was given a handbill, which contained production notes dealing with the picture. Let me give you a few of the gems:

"Walter Wanger's 'The Lost Moment' . . . is the first of the James novels to be brought to the screen."

"Robert Cummings in one of the most serious roles of his career . . ."

"Martin Gabel, directing his first motion picture, was selected by Wanger strictly on the basis of his stage and radio experience . . ."

"A new record for set building was established with 'The Lost Moment.' The crew had to build the eerie . . . castle . . . in less than three weeks."

"The furnishings in the secret room . . . are part of the great Mark Hopkins collection . . ."

"Joan Lorring celebrated her twenty-first birthday on the set . . ."

"Bessie, Hollywood's top cat star, plays an important role . . ."

These are but a few of the production notes. Just how any of these statements can help draw patrons to the box-office is beyond any sane person's comprehension. No doubt, considerable money was spent to gather these facts, and more money to print them in a handbill, but are they of any practical value?

When the industry was assured of profits from the foreign market, losses from the wasted efforts put into pictures like "The Lost Moment" did not matter much—the industry could stand such losses, for the profits were big enough to cover up the producers' errors. But with the loss of that market and its profits, the industry will have to become self-sufficient in order for it to survive. Stories such as "The Lost Moment" do not help make it self-sufficient. As a matter of fact, they hurt attendance at other pictures, for, once a patron pays an admission price and is bored instead of entertained, he turns to other forms of amusement and many weeks go by before he again gets the urge to see a movie.

A FALSE THEORY

As said in these columns before, Hollywood has taken to heart the determination to cut out dead weight at the studios as part of the economy drive aimed at combatting the situation created by the imposition of the seventy-five per cent tax on the earnings of American pictures in Great Britain. By cutting out the dead weight and instituting reforms in wasteful production methods, the studios hope to maintain the former profits without diminishing the present quality of pictures—a quality that is not too high as it is.

One of the most important of the industry figures to make a statement on what his studio has done and is doing to cut down costs is Mr. Louis B. Mayer, MGM's production head. Hedda Hopper, whose motion picture column is syndicated nationally, questioned Mr. Mayer on the subject recently and reported him as saying partly the following:

"You know, I never make big speeches. We are simply going to work harder, eliminate waste and try to balance our expensive talent budget . . .

"I told our people a year ago that the honeymoon was over and that we'd have to tighten our belts. So now we're not running around like chickens with their heads cut off. Since the crisis came we've had more cooperation and *more work* from everybody . . ."

Mr. Mayer says that he has had more work from everybody because of the crisis. If he has succeeded in impressing his people that it is necessary for them to turn out a full day's work in order to meet the foreign situation, he has accomplished much.

There is still loafing on the job at the studios and it is necessary that the studio heads impress upon all, technicians as well as actors, the importance of doing their part if they want a "full dinner pail." Slowing down on the job in the belief that they are creating more jobs for the members of their union is a false theory, for if the present costs continue fewer pictures will be produced. And that will not create more jobs.

In view of the fact that the slowing up of the work is inspired by the heads of the unions, the studio chiefs should send for them and lay the situation bare in the hope that they will see the light and issue orders that loafing on the job must cease.

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DON'T BECOME A "POOR RELATION"

Convinced that the Kansas-Missouri Theatres Association, a TOA affiliate, cannot adequately serve the interests of independent exhibitors in the Kansas-Missouri territory, a group of independent theatremen, headed by Mr. O. F. Sullivan, of Wichita, Kansas, have formed a committee to organize an Allied unit in that territory.

The first bulletin sent out by the committee to prospective members contains some potent arguments as to why an organization like the KMTA, which is dominated by theatres affiliated with the producer-distributors, is of little value to the independent exhibitor. The bulletin states partly the following:

"Several exhibitors in this territory, after having the opportunity of attending Allied conventions and comparing the invaluable service of Allied to its members, to the totally inadequate service given us by the Kansas-Missouri organization, thought it worthwhile to invite leaders of Allied to the Kansas City convention, so that those interested exhibitors might have a first hand opportunity to find out about Allied. Some twenty independent exhibitors, some skeptical at first, heard the story of Allied with an open mind, and soon came to the conclusion that the independent exhibitors in this territory need a truly independent organization, not dominated by affiliated exhibitors, to help us solve problems which can never be handled satisfactorily by our present Kansas-Missouri Theatres Association, which is made up of both independent and affiliated members . . .

"We congratulate the sincere hard-working exhibitors who served, and who will continue to serve the KMTA for another year. We have no crow to pick with them and their efforts, for they have been powerless to solve, in an organization dominated by film companies and affiliated circuits, some of the major problems of independent exhibitors.

"We do not believe that over 30 independent exhibitors out of some 300 or more members attended the Kansas City convention, and that is proof enough that the independent exhibitors of this territory need an organization that will demand their interest. The convention program was cut and dried, made up largely of a spiel about the affiliated circuit sponsored T.O.A., into which organization the KMTA was merged without even the vote of its members, and speeches from distributor representatives. Just 45 minutes before the two-day convention closed, the meeting was thrown open for problems to be presented by independent members from the floor. There was a silence. Was this because we independent exhibitors have no problems? The most important problems that independent exhibitors have are film, film rental and clearance. BUT NOT ONE WORD WAS MENTIONED ABOUT THESE PROBLEMS IN THIS CONVENTION. Why? To discuss these problems in such a meeting would be like a football coach having a skull practice with his football team in the presence of the opposition team. The affiliated circuits' film deals are about half of what ours amount to, so our officers felt that it would not be conducive to harmonious relations to permit such subjects to be discussed . . ."

Elsewhere in the bulletin it is pointed out that Allied is a national exhibitor organization comprised of seventeeen different exchange territory units, each of which is made up exclusively of independent exhibitor members, and that each unit has complete autonomy and freedom of action, but cooperates and exchanges valuable information with the other units. It points out also the advantages of Allied's Caravan, which furnishes members with accurate and authentic information regarding the box-office performances of pictures, as well as rentals paid in comparable situations.

HARRISON'S REPORTS has stated in these columns many times that, except in certain matters, such as tax legislation, or the ASCAP music tax, there is no community of interest between the affiliated and independent exhibitors.

The KMTA, like every other exhibitor organization that has joined the Theatre Owners of America, the new national association that came into being with the merger of ATA and MPTOA, is comprised of both affiliated and independent exhibitor members, but is overwhelmingly dominated by the affiliated interests, on whose financial support the existence of the organization depends. That being the case, it is foolhardy for any independent exhibitor member of such an organization to hope that it will operate in a way that will fully protect his interests, for, particularly in the matter of trade practices, what is beneficial to the independent theatre owner is, as a general rule, detrimental to the interests of the affiliated theatres. It does not take great powers of wisdom, therefore, to understand how unnatural it would be for the affiliates, the dominating force in the organization, to act in a way that may prove damaging to their interests.

Like oil and water, you can't mix independents with affiliates in one organization and keep everybody happy. Each group can better serve itself, as well as the industry as a whole, by belonging to separate organizations. The exhibition business needs a strong producer-distributor organization just as much as it needs a powerful independent exhibitor association, for whenever a unified exhibitor front is required on common problems they will make up a mighty force.

The TOA, however, is determined to keep independent exhibitors within its ranks so that it might be known as a representative national exhibitor association. To accomplish this, it has adopted a method that is interesting to say the least. At the time the organization was formed in Washington several months ago, a proposal that dues should be assessed at the rate of ten cents per seat was advocated by the affiliated circut heads. The independent delegates opposed the proposal on the ground that it was excessive. When the independents threatened to walk out on the organization, a decision was reached whereby local units were to raise the dues through their own devices, charging ten cents a seat to those who could afford it, and less to those who could not.

Reporting on TOA's financial affairs, the October 27 issue of *Motion Picture Daily* said partly the following:

"Reports . . . have it that some [TOA] units already have agreed to provide the equivalent of ten cents per seat for its members although all of the latter will not pay the same amount. It is understood that Kansas-Missouri Theatres Association officials have privately figured on a plan whereby the small-town member will provide something less than that amount while the more prosperous of its membership, particularly the large circuits, will make up the balance."

Obviously, the KMTA and other TOA units are trying to make it as easy as possible for the small independents, so as to either retain or attract them as members. The fact remains, however, that any independent exhibitor who would

(*Continued on last page*)

"Escape Me Never" with Ida Lupino and Errol Flynn

(Warner Bros., Nov. 22; time, 104 min.)

The exhibitors will have to judge the box-office worth of this drama by the drawing power of the stars in their particular situations, for as an entertainment it is not very impressive. Based on the Margaret Kennedy novel, which was produced once before in England, in 1935, with Elisabeth Bergner in the lead, this version, like its predecessor, has a story that is trite and unpleasant, and characters that fail to win one's sympathy. The unpleasantness is caused by the despicable character of Errol Flynn, as a shiftless, vagabond composer, who is callous and cruel in his conduct towards others. He is unfaithful to his wife (who had first been his mistress), he breaks up his brother's romance by making love to his fiancee, and his peregrinations cause the sufferings and eventual death of his foster-child. There are several deeply emotional situations, for which credit is due Ida Lupino, as Flynn's wife, because of her fine acting ability. The situation where her baby dies is heart-rendering. One feels compassion for her because of the agony she suffers over the loss of her baby, but her adoration for her philandering husband is incomprehensible. The action takes place on the European continent in the early 1900's:—

Caught stealing when she disguises herself as a schoolgirl touring a Venice castle, Ida is brought before a wealthy English couple, who had rented the castle during their stay. She pleads poverty and tells them that she had a child whose father was dead, and that she was living with a penniless composer. Her listeners are shocked by the mention of the composer's name, for that very afternoon their daughter, Eleanor Parker, has announced her engagement to a composer of the same name. They rush their daughter out of Venice and take her to the Dolomites. Later, Ida learns that the spurned man was Gig Young, brother of Errol Flynn, her lover. All three decide to follow Eleanor and explain the mistake to her. Flynn finds Eleanor first and loses no time making love to her, but he gives her up when Ida threatens to leave him. He marries Ida and takes her to London. There she lives in poverty, working to support Flynn while he composed music for a ballet. Eleanor returns to London, arranges for a famous musical conductor to sponsor Flynn's music, and resumes her flirtation with him, despite her engagement to his brother. Flynn goes off on a clandestine meeting with Eleanor, leaving Ida with a sick child, who dies that night from exposure and lack of food. At his rendezvous with Eleanor, Flynn realizes that Ida was his true love. He returns to find her gone. He goes back to his music, dedicates a new ballet to Ida and, on opening night, finds her as she makes her way to the gallery. She forgives him and they become reconciled.

Thames Williamson and Lenore Coffee wrote the screen play, Henry Blanke produced it, and Peter Godfrey directed it. The cast includes Reginald Denny, Isobel Elsom, Albert Basserman and others. Adult fare.

"Beware of Pity" with Lilli Palmer, Albert Lieven and Cedric Hardwicke

(Univ.-Int'l., no release date set; time, 102 min.)

Just fair. From the rash of tragic pictures that J. Arthur Rank has been sending to this country in recent weeks, it seems as if he is trying to corner the market on gloom. This one, too, is a sad tale, revolving around the love of a young but crippled baroness for a handsome army officer, a romance that ends with her tragic suicide when she becomes convinced that he had proposed to her out of pity. It is a story of mixed emotions, slow-paced and frequently ponderous, and it is unlikely that the rank-and-file picture-goers will find much in it to entertain them. The characterizations, however, are uniformly excellent, with Lilli Palmer, as the paralyzed aristocrat, giving a moving performance. The action takes place just prior to World War I in an unnamed Balkan state:—

In attendance at a ball given by Baron Ernest Thesiger, Albert Lieven, a young cavalry officer, meets Lilli, the baron's daughter. Unaware that she was crippled, he asks her to dance, upsetting her emotionally. He apologizes for the incident and, feeling compassion for her, spends considerable time with her at the castle. When he becomes aware that she had fallen in love with him, he decides to stay away, but her doctor, Sir Cedric Hardwicke, prevails upon him to continue the association in the belief that it would give her the will to get well. A closer bond grows up between the two, but Lilli, not desirous of being loved out of pity, remains unhappy because of her inability to determine his true feelings. Convinced that her health depended on him, Lieven proposes marriage to her, thus assuring her that his love was authentic. News of the engagement reaches his brother officers, who chide him about seeking to marry Lilli for her money. Incensed, he denies the engagement and arranges to be transferred to another post. Later, however, he comes to the realization that he really loved her. He returns, only to find that Lilli, having learned of his denial, had killed herself.

W. P. Lipscomb wrote the screen play from the novel by Stefan Zweig. Mr. Lipscomb and Maurice Elvey produced it, and Mr. Elvey directed it. The cast includes Gladys Cooper and others. Adult entertainment.

"So Well Remembered" with John Mills and Martha Scott

(RKO, no realease date set; time, 112 min.)

This English-made picturization of James Hilton's novel is a straightforward and at times stirring drama centering around a liberal-minded man who devotes his life and career to the bringing about of better living conditions in a small English town. It is a picture for the serious-minded, and as entertainment it will no doubt direct more of an appeal to class audiences than to the masses, because of the sociological nature of the story and of the rather sombre and at times depressing atmosphere. The entire cast is capable, but an outstanding, really brilliant, performance is delivered by John Mills in the leading role. As a struggling young idealist who sacrifices his personal happiness, money and position rather than forsake his principles, he makes of the characterization a real human being, one whose every act and word establishes him as a man of absolute integrity. One is in deep sympathy with him because of his courage and ideals. The story covers a span of twenty-five years, from 1919 to the end of World War II:—

When the town council opposes the application of Martha Scott for the post of librarian on the grounds that her father, a former mill owner, had been convicted of defrauding his workers, Mills, a local editor and youngest councillor, wins the appointment for her by accusing the council of visiting the father's sins upon the child. A romance develops between them and, following her father's accidental death, they marry. An ambitious woman, Martha, with the aid of London connections, persuades Mills to run for Parliament. A diphtheria epidemic breaks out in town on the eve of the election. Mills, discovering that his political sponsors had fed him false information about the town's squalid conditions, withdraws his candidacy. The epidemic claims his only child and, shortly thereafter, Martha, in conflict with his ideals, leaves and divorces him. Alone, he carries on a campaign for better housing and becomes the town's Mayor. Years later, towards the end of World War II, Richard Carlson, a wounded aviator, who was Martha's son by a second marriage, comes to the town and falls in love with Patricia Roc, adopted daughter of Trevor Howard, the town's medical officer, who was Mills' dearest friend. Martha, too, returns to reopen her father's mill, and through tricky psychology she tries to break up the match between Patricia and her son. Noticing Martha's interference and learning for the first time that their child had died because of her failure to innoculate him, Mills determines to take matters in hand; he persuades Carlson to marry Patricia, and when Martha arrives at his home too late to stop the marriage, Mills denounces her for her evil ways. Stripped of her pretense and dignity, she leaves town, a thoroughly beaten woman.

John Paxton wrote the screen play, Adrian Scott produced it, and Edward Dmytryk directed it. The supporting cast is all-English. Unobjectionable morally.

"Christmas Eve" with George Raft, George Brent, Randolph Scott and Joan Blondell

(United Artists, October; time, 89 min.)

There is no denying that the marquee value of the star-studded cast should be of considerable help to the exhibitor in attracting patrons to his theatre, but in all probability few of them will leave the theatre with a satisfied feeling, in spite of the fact that the picture has some human interest as well as comedy situations. The chief trouble with it is that the attempt to blend four plots into one has resulted in an episodic story that "wanders all over the lot" in a manner that is more confusing than interesting, and implausible to boot.

The main plot revolves around Ann Harding, a wealthy, eccentric old lady, whose unique philanthropies are used as an excuse by Reginald Denny, her covetous nephew, to have her declared mentally unfit so that he might gain control of her vast estate. She persuades the judge handling the case to withhold action for several months until Christmas Eve in order that she have time to locate her three adopted sons (George Brent, George Raft, and Randolph Scott), whom she had not heard from in years; she felt confident that the three men would come to her aid. As she carries on a search for them, the story switches to three sub-plots concerning their activities. Brent is depicted as an irresponsible "playboy," whose scheme to marry a society belle for her money is shattered by the interference of Joan Blondell, his mistress. Raft is shown as the shady owner of a South American night-club, wanted in the United States for fraud, who becomes involved with an escaped Nazi trying to recover hidden money entrusted to Virginia Field, with whom Raft was in love. He escapes from death after many melodramatic events, and heads for New York upon learning of his foster-mother's predicament. The story picks up Scott as he arrives in New York on Christmas Eve. A hard-drinking, penniless rodeo performer, he becomes involved at the railroad station with Dolores Moran, a social worker, when she enlists his aid in breaking up an illegal baby-adoption ring. The story eventually gets around to the arrival of the three men at Miss Harding's home, where they prove that Denny had been bilking the old lady for years, and that his misdeeds were responsible for the fraud charge against Raft. It all ends with the judge deciding that the old lady is capable of taking care of herself as all sit down to Christmas dinner.

Dramatically, the story is weak, for the old lady is shown as having a strong affection for her adopted sons, whom she had raised from the slums and had given every advantage, yet each is depicted as a "bad penny" who had done nothing to earn her devotion. The production values are good, and the performances are acceptable, if not outstanding.

Laurence Stallings wrote the screen play from original stories by himself and Richard H. Landau. Benedict Bogeaus produced it, and Edwin L. Marin directed it. The cast includes Clarence Kolb, Douglass Dumbrille, Dennis Hoey, John Litel, Joe Sawyer, Konstatin Shayne and others.

Adult fare.

"Linda Be Good" with Elyse Knox, Marie Wilson and John Hubbard

(Eagle Lion, Nov. 8; time, 67 min.)

A modestly produced but fairly entertaining program comedy of errors, with some music. The story is far-fetched, quite silly in spots, and lacking in human appeal, but where audiences are not too discriminating it should serve adequately as a supporting feature. Several of the farcical situations are quite comical, but for the most part the comedy is forced. Considering the weak script, much credit is due the players for squeezing considerable laughter from the silly doings. Worked into the action are two calypso songs sung by Sir Lancelot, and an amusing specialty number featuring Professor Lamberti:—

Shortly after her husband, John Hubbard, leaves on a business trip, Elyse Knox, an authoress in search of color for her next novel, joins a burlesque show in Chicago with the aid of Marie Wilson, a burlesque queen. Aware that Hubbard objected to her wanderings, Elyse informs him that she had gone to Chicago to visit a girlhood friend. Gordon Richards, Hubbard's employer, decides to make a trip to Chicago and arranges for Hubbard to accompany him. Hubbard's efforts to locate Elyse involve him innocently with a strange women and her jealous husband and, after a fight, he lands in jail. Meanwhile the boss meets Jack Norton, an old friend, who takes him to the burlesque theatre to meet Marie, who in turn persuades Elyse to join them for an evening of night-clubbing. Later, Elyse reads a newspaper account of Hubbard's arrest and gets him out of jail. Complications ensue when, on the following evening, Richards and Norton take Hubbard to the burlesque theatre to meet the "cuties" they were out with on the previous night. An awkward situation results when Elyse and Hubbard confront each other, but both give no sign of recognition lest they endanger Hubbard's job. The farcical events come to a head when the theatre is raided by the police, but all succeed in getting their release after identifying themselves as innocent bystanders. Elyse convinces Hubbard that her adventure was innocent, and months later, after her book becomes a best-seller, she invites Hubbard's boss and his wife to dinner and, by gently hinting that she might expose his philanderings in Chicago, persuades him to appoint Hubbard as vice-president of the firm.

Leslie Vale and George Halasz wrote the screen play from an original story by Dick Irving Hyland and Howard Harris. Matty Kemp produced it, and Frank McDonald directed it. The cast includes Ralph Sanford and others.

Unobjectionable morally.

"The Upturned Glass" with James Mason

(Universal-Int'l., no release date set; time, 87 min.)

Produced in England, this is a rather grim, depressing murder melodrama with psychological overtones. Its appeal will probably be limited, not only because of its cheerlessness, but also because the pace is much too slow, tiring one. The idea of the story, which revolves around the plans of a mentally unstable brain specialist to commit a perfect murder, a desire born out of vengeance, is not bad, but as presented in a series of flashbacks it fails to keep one interested because it dwells too long on minor incidents in the building up of the story. It is not until the final reels that the action achieves any appreciable degree of suspense and excitement, but even then it is not very effective. As the brooding specialist, James Mason is cast in the type of role he handles with ease, but even his fine artistry is not enough to overcome the deficiencies of the script:—

Mason falls in love with Rosamund John, the mother of a child he had saved from total blindness. She reciprocates his love, but rather than endanger her child's happiness by securing a divorce from her husband, she parts with Mason. Soon afterwards, Mason learns that Rosamund had fallen to death from a high window in her country mansion. He investigates and learns from the child that Pamela Kellino, Rosamund's gossipy, jealous sister-in-law, had quarrelled violently with her mother just prior to the fall, accusing her of having a lover and threatening to expose her. Convinced that Pamela had driven Rosamund to suicide, Mason determines to kill her. He cultivates her friendship, wins her love and, after setting the stage for a perfect crime, lures her to Rosamund's mansion and flings her to death from the same window to make it appear as if she, too, had committed suicide. But his well-laid plans miscarry when the mansion's caretaker returns unexpectedly. To avoid detection, Mason places Pamela's body in his car to dispose of it elsewhere. Traveling along on a fogbound road, he becomes involved in a series of events in which he is commandeered by another doctor to perform a delicate operation on an injured child, whose life he saves. Meanwhile the assisting doctor, having noticed the body in Mason's car, tells him that he is, in reality, stark mad. Convinced that he had become a paranoiac, Mason drives off into the night and plunges to his death from a cliff.

John P. Monaghan wrote the original story and screen play, Sydney Box and James Mason produced it, and Lawrence Huntington directed it. Adult fare.

allow himself to be enticed by such a proposition, even if he were permitted to pay dues in an amount as low as one cent per seat, would indeed be gullible, for he not only cannot hope for any practical benefits, but he would be paying for the privilege of becoming a "poor relation," subject to the whims and desires of his "benefactors."

Every independent exhibitor should belong to an organization, for it is the best insurance he can buy for his business. But if he is to benefit he must make sure that he joins an organization that is truly independent, one whose policies are in harmony with his interests. The independent exhibitors in the Kansas-Missouri territory have seen the light, and what is more important is the fact that they are doing something about it. Their organization spirit is commendable and certainly worthy of emulation by exhibitors in other territories, where there is a definite need for a truly independent exhibitor organization, the policies of which will be beyond the control and influence of the producer-distributor interests.

UNITED ARTISTS MAKING ITS POSITION SOLID

At a recent press conference in Hollywood, Grad Sears, United Artists' president and general manager of distribution, stated that his company is not short of product regardless of its efforts to obtain a number of pictures from RKO.

When a reporter pointed out to him that it was his fault and not the trade press' if a wrong impression was conveyed to the industry regarding United Artists' position on product, Sears revealed that the deal with RKO and perhaps with some other major company, which has offered to produce six pictures a year for United Artists, represents his desire to make United Artists independent—that is, not dependent on the whims of this, that, or the other of the producers now releasing their pictures through United Artists, who may suddenly decide to postpone production of pictures for an indefinite period.

If one is to judge by what happened to W. W. Hodkinson in the old days, Grad Sears' decision to make his distributing company independent of any producer is a wise one. Hodkinson founded Paramount Pictures Distributing Corporation way back in 1913, with Adolph Zukor, Jesse L. Lasky and the late Hobart Bosworth delivering pictures to his company. Zukor and Lasky, however, were the main producers for Paramount—Bosworth made only a few films for the company.

But Hodkinson neglected to take the precautions Grad Sears is now taking, with the result that Zukor and Lasky ousted him from Paramount by buying out his interest. They felt, and rightly so, that they might just as well own the distributing corporation since they were the only producers for Paramount. Had Hodkinson taken steps to assure himself of the delivery of pictures from other producers, he might still have been the head of Paramount.

HARRISON'S REPORTS hopes that Grad Sears will be successful in his efforts to obtain additional product for distribution through United Artists, for it is of the utmost importance to the exhibitors that the company remain in the field as a fully functioning distribution organization, which can be depended upon as a source from which a constant flow of product will be forthcoming.

CONTENTS OF AMERICAN PICTURES EFFECTIVELY UNDERMINING FOREIGN RADICALISM

An interesting sidelight of the recent Grad Sears' interview in Hollywood is the following: Like Spyros Skouras, president of Twentieth Century-Fox, who first made the statement several months ago, Sears said that the English Socialists do not want American pictures in England because the English people learn that, under our system of government, there is plenty of everything.

Sears stated that, when the English see a character in an American picture put his fingers into a sugar bowl, drop a lump of sugar on the table and fail to pick it up, they laugh, because such a waste is strange in England, where everything is rationed. Sears feels that Sir Stafford Cripps, Britain's Minister of Economic Affairs, does not like the showing of American luxuries in our pictures because their depiction makes the English people dissatisfied with their lot and, consequently, makes it all the more difficult for him to get them to accept his Socialistic program.

Apropos of this, one might say that President Truman's recent speech, urging Americans to abstain from meat on Tuesdays and poultry and eggs on Thursday must have been the most effective anti-Communist propaganda that any one could have devised. Those who had heard that speech abroad must have been amazed to be told, indirectly, that the Americans have meat, poultry and eggs every day in the week, items that are luxuries for them, for they obtain them only at infrequent intervals, and even then in meager quantities.

Digressing on the subject again, one may say that if our State Department, through its radio facilities, could broadcast to the Russians information as to what the laborer in the United States eats every day; how well appointed is his house, with its gas stove, its electric refrigerator, its running hot and cold water, its bathroom facilities—luxuries that the Russian common people never dreamed of; his right of traveling anywhere in the United States without fear of police interference; his freedom of taking a trip abroad with a minimum of red tape, if it could bring to the attention of the Russians all these advantages and then ask them to compare their lot with that of the American citizen, and inform them that the American people have no other desire than to help the Russians and the people of all other nations live in peace and enjoy what the Americans are now enjoying, such broadcasts would not only create the strongest dissatisfaction among the Russians for the Communist way of life but it would also nullify effectively the mouthings and rantings of the Vishinskys, the Molotoffs, and all the other Russian government propagandists.

REGULAR ADMISSIONS FOR "GREEN DOLPHIN STREET"

William F. Rodgers, vice-president and general sales manager of MGM, has announced that "Green Dolphin Street," one of the costliest productions ever produced by his company, will not be sold on an advanced admission price policy. In making the announcement, Mr. Rodgers asserted that "our customers know best the proper admission prices to charge for a picture of this calibre," and he admitted that the decision was influenced by the number of pictures now playing at advanced prices, and by the overwhelming exhibitor opposition to the practice.

He emphasized that the picture will be offered to the exhibitors "at either sliding scale or top participating terms for extended playing time."

Commenting on Mr. Rodgers' statement, Abram F. Myers, Allied's general counsel and chairman of the board, hailed it as "a milestone in the battle of the exhibitors to regain control over their own theatres." But he cautioned the exhibitors not to delude themselves that the battle is won, because Mr. Rodgers was careful to point out that the decision concerned only one picture, and that MGM might consider increased admissions on one or more forthcoming pictures.

Mr. Myers pointed out that he would like to think that Mr. Rodgers' decision was influenced by Allied's strong stand against advanced admission price pictures, "but," he added, "the principle that operating policies should be left to the exhibitor is so patently proper that it could occur to anyone without sideline prompting."

After pointing out that free enterprise in the motion picture business will not be the rule until it is established that the exhibitor, not the distributor, shall decide the operating policy of a theatre, Mr. Myers stated that "Mr. Rodgers took a long step in the right direction, far beyond any of his competitors, when he uttered the simple truism that 'the exhibitor knows best'."

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ERIC JOHNSTON AND PAUL McNUTT ARE "KIDDING" THEMSELVES

After the termination of the recent Washington hearings conducted by the House Un-American Activities Committee, Paul V. McNutt, who had been engaged by Eric Johnston, president of the producers' association, to defend the industry by assuring the Committee, and through it the people of the United States, that the Communists in Hollywood have no influence, issued a statement to the effect that the industry had been fully vindicated.

A few days previously, Eric Johnston, during his talk that lasted almost one hour, accused the Committee of attempting to smear the motion picture industry by refusing to make public the list of pictures it claims contain Communistic propaganda so that the pictures themselves might answer the charge.

In the opinion of HARRISON'S REPORTS, both Johnston and McNutt have failed in their efforts to swing public opinion to the favor of the motion picture industry for, regardless of the merit of their claims, the American public has received from the hearings the impression that there are numerous Communists in Hollywood, and that they exercise a great influence in the production of motion pictures.

What HARRISON'S REPORTS condemns both these gentlemen for is not that they have failed of their mission, but that they are trying to convey the impression within the industry that they have succeeded. Not one hundred Eric Johnstons and Paul McNutts could have offset the harm that the few hostile witnesses at the hearings have done. When the people of the United States are told, through radio broadcasts and screaming newspaper headlines, that certain of these hostile witnesses are or were Communists, giving the serial numbers of their Communist Party registration cards, and relating incidents having to do with their alleged activities in behalf of the Communist cause, no one could expect the public to form an opinion in accordance with the wishes of the Johnstons and McNutts.

There is no question that the American people were bewildered by the confusing reports on Hollywood Communists. Louis B. Mayer, Jack Warner, Gary Cooper, George Murphy, Robert Taylor, Adolphe Menjou, and other friendly witnesses testified that there are Communists in Hollywood, and that these attempted at different times to insert Communistic propaganda in motion pictures. As a matter of fact, they mentioned pictures in which, in their opinion, the Communistic idealogy was inserted, either in the dialogue, the action, or the characterizations. On the other hand, there were witnesses who felt that no Communist could inject such propaganda and get away with it. Then came the hostile witnesses, those who refused to answer whether or not they are or were Communists, on the ground that the Committee had no right to inquire into their political beliefs. Some of them attempted to denounce the Committee from the witness stand, and they were hauled away by policemen acting on orders of the Committee Chairman. Under these circumstances, who can blame the public for having become bewildered? Is it not easier for them to believe that Hollywood is "lousy" with Communists rather than to believe that no Communists lived there? Anyone who understands human psychology knows that the average man would rather be against than for something; and since the number of Communists in the United States is very small, and since the people are preponderantly against them, it is natural for us to assume that the public has become convinced that the motion picture industry is a hotbed of Communism.

Among the so-called "hostile" witnesses, only one did the courageous and honorable thing—Emmet Lavery, president of the Screen Writers' Guild. Instead of following the pattern of the other witnesses, he told the Committee members that, though he questions their constitutional right to ask him whether or not he is a Communist, he would end the suspense by enlightening them. He said, practically in these words: "I have never been a Communist, I am not now a Communist, and I do not intend to become one." By such a declaration, Mr. Lavery did not do anything to lower his dignity, and did not hurt anybody else. What he did was his patriotic duty and, if anything, helped to prevent the possibility of inviting adverse legislation aimed at the motion picture industry.

The hostile witnesses, along with their actor-sympathizers who flew to Washington with much fanfare to protest against the Committee's activities, cite the first amendment of the Constitution of the United States, which guarantees free speech, and the refusal of witnesses to answer the question, "Are you or were you ever a Communist?" was ostensibly motivated by a desire to protect that guarantee—the Bill of Rights. The Committee, they said, had no right to inquire into the individual's political beliefs. These defenders of the Bill of Rights have forgotten that Communism is not a political faith, but a religion, and that the one object of the members of this religion is to overthrow our Government, not by orderly means, but by force, and that they receive their orders, not from the elected representatives of the American people, but from a foreign government.

If the motion picture industry had a competent public relations committee, it would have given the right kind of advice to Messrs. Johnston and McNutt—to cooperate with the Congressional Committee, or at least to avoid making themselves look ridiculous by asserting that the motion picture industry has been vindicated. It has been vindicated by whom, and where? From what was brought out at the hearings, and as a result of the actions of the hostile witnesses, there is hardly a person in the United States that does not believe that pictures are loaded with subtle Communistic teachings. It is not so, of course. Only recently I stated in these columns that I have seen not one picture that would make even a single Communist. And in this category I include such pictures as have been accused of containing Communistic propaganda. But try to convince the public that such is the case!—you will have a tough time doing it.

Has anyone yet figured how much this adverse publicity is going to cost the exhibitors?

I fear that Eric Johnston is making too many speeches to do any good to the industry.

RECORD-BREAKING ATTENDANCE EXPECTED AT NATIONAL ALLIED CONVENTION

On the basis of advanced reservations received to date, the National Allied Convention, which is to be held at the Schroeder Hotel in Milwaukee, Wis. on December 1, 2, and 3, is expected to break all records in attendance.

(*Continued on last page*)

"The Fugitive" with Henry Fonda and Dolores Del Rio

(*RKO, no release date set; time, 99 min.*)

From an artistic point of view, this drama, which was made in Mexico with a mixed cast of Hollywood and Mexican players, is an outstanding production, for the direction, acting, and photography are of the highest order. But its allegorical tale of religious persecution in an undefined Mexican state is the kind that will direct a decidedly limited appeal to ultradiscerning picture-goers, as well as to religious groups. It is doubtful if the rank-and-file movie-goers will find it to their taste for, though they will get the drift of the story, they will probably become fidgity because of the extremely slow pace, and because the motivations of the leading characters are not clearly defined.

Briefly, the story centers around a village priest who, despite the threat of death at the hands of revolutionary militarists, who had outlawed religion, returns to his people to administer to their religious needs. His activities are soon discovered, and he becomes the object of a chase, protected and hidden by the people, who suffer many brutalities to keep his identity and whereabouts secret. He is finally betrayed by a half-breed native, who brings about his arrest and eventual execution in front of a firing squad. The picture ends with another priest arriving at the village to serve the devout, fully realizing that he, too, might meet the fate of his predecessor.

The story attempts to be symbolic in its representation of the different characters, which include Henry Fonda, as the priest; Dolores Del Rio, as a Mary Magdalen, who protects and gives him refuge; Ward Bond, as a thief and murderer, who sacrifices his life to save him; J. Carrol Naish, as the half-breed Judas, who betrays him; and Pedro Armendariz, as a fanatic militarist, who is brutaly sadistic in his determination to rid the state of the priesthood, yet inwardly confused over his own true religious belief. All perform well, but their characterizations are somewhat dubious because of the script's failure to establish their functions satisfactorily.

Even though most picture-goers will be sympathetically inclined towards the characters, they will undoubtedly find the theme too depressing for their tastes. Human suffering, whether physical or mental, is not a cheerful theme; and the characters depicted here suffer in one way or another from physical brutality and religious oppression.

Pictorially, the production is a thing of beauty, and dramatically, several of the sequences are highly effective, but one's interest in the proceedings is frequently dulled because of the excessive footage devoted to artistic shots.

Dudly Nichols wrote the screen play from the novel, "The Labyrinthine Ways," by Graham Greene. John Ford directed it and co-produced it with Merian C. Cooper. The cast includes Leo Carrillo, Robert Armstrong and others.

Adult entertainment.

"Roses Are Red" with Don Castle, Peggy Knudsen and Patricia Knight

(*20th Century-Fox, Dec.; time, 67 min.*)

A routine program murder melodrama. The story is built on a thoroughly improbable idea, which has a corrupt politician attempting to kidnap and replace an honest district attorney with a criminal who, though a total stranger, is such an exact physical double of the district attorney that no one could tell them apart. But, since it has a goodly share of excitement and suspense, the picture should give ample satisfaction to patrons who do not mind a story that stretches the imagination. The fact that the district attorney uncovers the plot and then masquerades as the criminal masquerading as himself, gives the plot an interesting twist. In the dual role, Don Castle gives as creditable a performance as the script permits. There is some romantic interest, but it is unimportant:—

Unbeknownst to him or any one else, Don Castle, newly-elected district attorney, has an exact physical double named Don Carney (also played by Castle), who had just been released from a long prison term. Carney visits Edward Keane, the man behind the town's corrupt political ring, and convinces him that Castle can not be trusted to play ball with the machine, and that he (Carney) was in a position to replace him. Keane agrees to the scheme. The kidnapping succeeds, and Castle is held while Carney studies his mannerisms and habits. But before the switch can take place Castle overpowers Carney, who is killed in the scuffle. He then poses as Carney in order to obtain evidence against the political ring. In his masquerade as the criminal, Carney soon discovers that Keane was the man behind the ring, and that Joe Sawyer, a detective in the district attorney's office, was in league with him. Matters become complicated when Patricia Knight, Carney's widow, greets Castle in the belief that he was her husband but recognizes the difference when he kisses her. She informs Keane of the switch. Keane hastily prepares to leave town with his ill-gotten gains, but Sawyer takes his money and attempts to run off alone. Keane manages to shoot him down just as Castle and the police arrive to arrest them. With the corrupt political machine wiped out, Castle turns his attentions to Peggy Knudson, a girl reporter, who had helped him to trap the gang.

Irving Elman wrote the story and screen play, Sol M. Wurtzel produced it, and James Tinling directed it. Howard Sheehan was associate producer. The cast includes Paul Guilfoyle, Douglas Fowley and others.

Unobjectionable morally.

"Love From a Stranger" with Sylvia Sidney and John Hadiak

(*Eagle-Lion, Nov. 15; time, 80 min.*)

Although its "Bluebeard" theme is dated, this morbid murder melodrama holds one's attention fairly well, in spite of the fact that there is no mystery about the murderer's identity. There is nothing novel about the story or its treatment, and one anticipates every move that the killer makes as he methodically prepares to do away with his wealthy bride, but the director has managed to squeeze out of the action enough excitement and suspense to satisfy the devotees of this type of entertainment. The performances are generally competent, but at times the acting of Miss Sidney, as the luckless bride, is a bit too forced and stiff. England in the early 1900's is the setting, with most of the action taking place in an isolated honeymoon cottage, which gives the producer ample opportunity to employ all the customary tricks to create an eerie mood. It is by no means a cheerful entertainment:—

Having won a fortune as a sweepstakes prize, Sylvia Sidney plans to take a world cruise before settling down to matrimony with John Howard, her fiance. She advertises to rent her flat during the period of her intended absence, and in this way meets John Hodiak, a prospective tenant, who sweeps her off her feet with his charm. Despite the protests of her aunt, Isobel Elsom, and of her close friend, Ann Richards, Sylvia spurns Howard and marries Hodiak. He takes her to a secluded rural cottage for a honeymoon, and insists that she keep the location a secret from her friends so that they could enjoy privacy. Under the guise of conducting experiments with dangerous chemicals, he spends considerable time in the cellar of the cottage. Meanwhile, through devious means, he manages to secure a power of attorney from Sylvia and draws her prize money from the bank. In the course of events, Sylvia's friends find reason to become suspicious of Hodiak and, with the aid of Scotland Yard, learn that he was a notorious wife-killer, escaped from South America, who married women for their money, strangled them, and buried their bodies in cellars. The police trace the location of the cottage and set out to protect Sylvia. In the meantime Hodiak's strange behaviour puzzles Sylvia and by mere chance she discovers his identity and plot to kill her. Aware that she had found him out, Hodiak, nevertheless, proceeds with his carefully laid plans to murder her. The police come upon him just as he prepares to strangle her and, as he attempts to escape, he is crushed to death by an approaching team of horses he had hired to take his loot away. Her life spared, Sylvia returns to the arms of Howard.

Philip MacDonald wrote the screen play from a play by Frank Vosper, based on a story by Agatha Christie. James J. Geller produced it, and Richard Whorf directed it.

Adult fare.

"In Self Defense" with Don Castle, Audrey Long and Peggy Knudsen

(*Monogram, no release date set; time 66 min.*)

There is no doubt that Jack Wrather started out to produce a top "B" picture. Unfortunately, he started out with three story handicaps. To begin with, he sends his hero out to murder a man for ten thousand dollars. This alone is a serious handicap, for no picture-patron likes to be asked to be in sympathy with so selfish and mean a person. Following this, he has the intended victim take a liking to the intended murderer and offering him a job as his bodyguard. When the intended murderer accepts, all chances of his winning the audience's sympathy end, because immediately he becomes a double-crosser, wounding the feelings of the spectator. On top of all these handicaps, when another crook pushes the intended victim over the railing of a ship, he is rescued by the intended murderer, not because he had been regenerated, but because he wanted to carry out his original plan of committing the murder himself so as to collect the "reward." In addition to these handicaps, there is a bad screen play and poor direction. The only feature that one can praise is the fact that considerable money was spent on the picture:—

Finding it difficult to earn a living after coming out of the Navy, Don Castle becomes a strong-arm man for Cy Kendall, a master crook, and accepts, for $10,000, an assignment to murder Samuel S. Hinds, a newspaper publisher who exposed Kendall's rackets. Castle manages to become a member of the crew of Hinds' yacht. Peggy Knudson, Hinds' daughter, becomes attracted to Castle, but he brushes her off and falls in love with Audrey Long, Hinds' secretary. When Hinds is pushed overboard by John Miljan, a crook, who was seeking to swindle him, Castle jumps into the sea and rescues the publisher, but his plan to murder him afterwards does not change. Jealous over Castle's attentions to Audrey, Peggy tries to have him arrested on a trumped-up charge of stealing her jewelry. Castle swims ashore, and is followed by Audrey. Later both are trapped in a fisherman's hut by Kendall's gunmen, who demand to know if Castle had carried out Hinds' murder. They fight their way out, but Audrey is wounded in the gun battle. Castle takes her back to the yacht and remains there to face the music. But Hands, instead of preferring charges against him, offers him a job on the boat, and he accepts.

Jack Bernhard directed the picture from a screen play by Richard Wormser and Francis Rosenwald, from a story by Leon Ware.

Adult fare.

"Return of Rin Tin Tin" with Bobby Blake and Donald Woods

(*Eagle Lion, Nov. 1; time, 66 min.*)

Photographed by the Vitacolor process, this story of an orphaned refugee boy, whose faith in humanity is restored by a dog's devotion and by the patient understanding of a kindly priest, should please the family trade, particularly the youngsters. The story is simple and, with the exception of one or two sequences, the action is neither fast nor exciting; nevertheless, it holds one's interest fairly well, for it has human interest and the leading characters are appealing. The picture should find its best reception in small-town and neighborhood houses; sophisticated audiences in large downtown theatres may find it too maudlin. While the color is not too good on the interior shots, it is excellent on the exteriors. The dog, Rin Tin Tin III, is an intelligent animal, and every one will enjoy watching him perform. His fight with a pack of wild dogs makes for a thrilling sequence:—

Adopted by Claudia Drake from a European orphanage, Bobby Blake, unable to erase the memory of his family's death at the hands of the Nazis, remains unhappy, shuns social activities, and does not trust people. Claudia appeals to Donald Woods, a priest at the Santa Ynez Mission, for help. A keen psychologist, the priest arranges for Bobby to spend the summer at the Mission in the belief that he could give him a new faith in mankind. Tending sheep and doing other chores, Bobby is happy at the Mission, but it is not until a stray dog (Rin Tin Tin III) finds his way to the Mission and attaches himself to Bobby that the boy takes a new interest in life. Shortly thereafter, Gaylord Pendleton, a stern dog trainer, from whose kennels Rin had escaped, learns that the animal was at the Mission and goes there to retrieve him. The priest, knowing what the dog meant to Bobby, offers to buy him, but Pendleton refuses to sell. The dog escapes from Pendleton several times to return to Bobby, but each time Pendleton takes him back. When Pendleton beats Rin after another attempted escape, the dog attacks him savagely before making a getaway. He sets out to kill Rin in the belief that he was mad. In the course of his search, Pendleton injures his leg in a ravine and is attacked by a pack of wild dogs who were on a sheep-killing forage. Rin, nearby, comes to his rescue and fights off the attackers. Grateful that his life had been saved, Pendleton gives Rin to Bobby, thus upholding the priest's teachings that one must have faith in mankind.

Jack De Witt wrote the screen play from a story by William Stephens, who produced it. Max Nossek directed it.

"Cass Timberlane" with Lana Turner, Spencer Tracy and Zachary Scott

(*MGM, January; time, 117 min.*)

Based on Sinclair Lewis' best-selling novel, this domestic drama should go over with the masses very well for, even though the story has its shortcomings, it is appealing and is helped along by a fine production, good direction, and a capable cast. The first half of the picture, which concerns itself with the romance and marriage of a 40-year-old judge and a young girl from "the wrong side of the tracks," has a great deal of tenderness and charm, for both characters ably played by Spencer Tracy and Lana Turner, are likeable. One sympathizes deeply with them when their baby is stillborn. The second half, which deals with the near breakup of their marriage, as a result of her restlessness and of her infatuation for Zachary Scott, unfolds with considerable dramatic force. The resentment one feels towards her for deserting Tracy changes to sympathy when, disillusioned by Scott, she realizes her love for Tracy and becomes remorseful. Their reconciliation pleases the spectator. Tracy's performance is impressive, but the surprise of the picture is the fine acting of Miss Turner, whose ability as an actress shows marked improvement:—

Having met Lana when she appeared as a witness in his courtroom, Tracy, who led a lonely life in his huge mansion, finds himself attracted to her because of her gay but sincere ways. He neglects his socially elite friends to be with her, and their friendship soon ripens into love. They marry, and she turns the mansion into a cheery home. When her baby is stillborn, Tracy attempts to cheer her by permitting Scott, a young lawyer, to teach her how to fly. He remonstrates with them when they become too friendly for comfort, and shortly thereafter Scott is sent to New York—a move initiated by his employers, Tracy's friends, who did not want anything to hurt their chances in a stockholders' suit filed against them, which was to be tried by Tracy. When Lana reveals to him her hatred for small-city life and for the shallowness of his elite friends, who privately felt that she was beneath them, Tracy takes her to New York with the idea of giving up his judgeship and entering private practice. He realizes, however, that he would be playing into the hands of his corrupt friends if he failed to judge the stockholders' suit; he decides to return. Lana, thrilled by New York's gay life, quarrels with him over this decision and refuses to go back with him. He leaves her, and she takes up with Scott. But Scott, fearing that an affair with her would hurt the case, drops her. Disillusioned, Lana is injured seriously in an accident in her haste to get away from Scott. Tracy rushes to her bedside and takes her home to recuperate. There, each offers the other a divorce, but, realizing that they truly loved one another, they become reconciled.

Donald Ogden Stewart wrote the screen play, Arthur Hornblow, Jr. produced it, and George Sidney directed it. The cast includes Tom Drake, Mary Astor, Albert Dekker, Margaret Lindsay, and many other featured players.

Unobjectionable morally.

With the Convention date still one month away, the advance reservations, according to Wm. L. Ainsworth, Convention Chairman, have already passed the total attendance records set at the Boston convention last year.

This year the Milwaukee gathering of the independent exhibitors to hear what the Allied leaders have accomplished since the last national convention, and what they propose to do in the future, will have special significance, for they will have much of great interest to report.

For instance, there is the matter of formulating programs to combat such problems as the extortionate ASCAP music tax and the ever increasing number of advanced admission price pictures that the distributors are trying to force on the exhibitors. There is the Government suit, on which the U.S. Supreme Court is expected to hear appeals during the week of January 12. Discussions will be held on many other important subjects, such as tax legislation; public relations; more extensive use of the Caravan facilities to combat high film rentals; and Allied expansion into territories that do not have truly independent exhibitor organizations.

The Convention will not be all work; there will be a full program of social activities for the ladies, and the men, too, will be given ample opportunity to relax and enjoy themselves.

You should make your plans now to attend the Convention, for it is going to be a memorable one and you can't afford to miss it.

For hotel reservations, write, wire or phone the Independent Theatre Owners of Wisconsin and Upper Michigan, 709 North 11th Street, Milwaukee 3, Wisconsin. And you had better do it at once to be assured of a place to sleep.

"Song of My Heart" with Frank Sundstrom, Audrey Long, Sir Cedric Hardwicke and Mikhail Rasumny

(*Allied Artists, Jan. 17; time, 84 min.*)

How to present Tschaikovsky's music and have it reach the heart of the picture-goers of the rank and file, as well as that of the lovers of classical music, was the problem that confronted Benjamin Glazer, the writer of the story and of the screen play. And it seems as if he definitely succeeded, for the music is blended with a fine story, a story with pathos, the kind that should reach the heartstrings of every one who will see it. The audiences will be in sympathy with the efforts of Tschaikovsky, most ably impersonated by Frank Sundstrom, the popular Swedish star, to gain recognition. His romance with the Princess, who encourages him to carry on, their separation, and their eventual reunion, will strike a responsive chord in every one's heart. Tschaikovsky's death will naturally sadden the spectator. With the exception of a few real-life incidents, the story is fiction, but it is effective. One's interest is held from beginning to end. Audrey Long looks and acts like a princess, and Sir Cedric Hardwicke, as the Grand Duke, her father, is his usual competent self. Mikhail Rasumny does excellent work as Tschaikovsky's valet. The magnificent music includes excerpts from the Fourth, Fifth and Sixth Symphonies, the Overture 1812, the Piano Concerto No. 1 in B-Flat Minor, the Marche Slav, and others. The production values are very good:—

A Russian lieutenant, son of Rasumny, rescues the composer's music from the Germans, who had raided Tschaikovsky's birthplace and stolen the manuscripts. Upon reaching the Burma Road, some American officers give him a lift, and when the truck arrives at the last American outpost the Lieutenant learns that Tschaikovsky's Overture 1812 was to be given at a concert that night. He becomes so enthusiastic that he relates to the American officers episodes of the composer's life, as told to him by his father. The picture flashes back to the first episode, which shows an orchestra leader refusing to play Tschaikovsky's music at a concert, because to him it was trash. The opera house manager persuades Tschaikovsky to conduct the orchestra himself. The Czar is present, but he falls asleep and, after the concert, congratulates Tschaikovsky for the fine music of his "walshes." Tschaikovsky feels humiliated over the Czar's lack of appreciation for his music. Princess Amalya (Audrey Long) visits him, asks him to disregard the lack of appreciation for his music, and encourages him to carry on. Knowing of his unhappy marriage to Gale Sherwood, and of its dissolution, the Princess, without making her identity known, induces Tschaikovsky to accept her hospitality at a villa in Italy, where he could compose music without being troubled either by turmoil or by finances. After many months Tschaikovsky comes upon the Princess. A romance springs up between the two and eventually they fall madly in love with each other. Learning of his daughter's love affair, the Grand Duke visits her and persuades her to leave Tschaikovsky on the ground that the Czarina would never approve of their marriage. After her departure, Tschaikovsky goes to England, the European continent and America, where his music is recognized as that of a musical genius. He is showered with honors and eventually returns to Russia, where he is acclaimed as a hero. The Czar honors him at a concert, during which the Grand Duke informs the Princess that he has relented, and that she can now marry Tschaikovsky. But it is too late; for during a cholera epidemic in Russia, Tschaikovsky, absent-minded while working on a composition, drinks unboiled water and contracts the disease. He dies in the arms of the Princess.

Nathaniel Finston and J. Theodore Reed produced it, and Mr. Glazer directed it.

It is suitable for the entire family.

"Driftwood" with Natalie Wood, Ruth Warrick, Dean Jagger, Walter Brennan and Charlotte Greenwood

(*Republic, Sept. 15; time, 88 min.*)

Centering around an orphan girl who is befriended by a group of small-town people, this comedy-drama, with its homespun characterizations, is a fairly good entertainment for the family trade. Sophisticated audiences may find it a bit trying, but women and adolescents should enjoy it for, in spite of the fact that the story is synthetic and hokum-laden, it has human appeal and on several occasions stirs one's emotions. All the main characters—Dean Jagger, as a young doctor seeking to awaken the townspeople against the danger of a spotted fever epidemic; Walter Brennan, as a dour but kindly druggist; Charlotte Greenwood, as a crusty old maid; and Ruth Warrick, as a schoolteacher—are likeable and sympathetic. As the waif who comes into their lives, eight-year-old Natalie Wood is exceptionally good; she speaks her lines like a veteran and acts with ease. There are some good comedy touches in the exchanges between Brennan and Miss Greenwood:—

Left alone in a desert ghost town when her grandfather (H. B. Warner) dies, Natalie sets out for a small town nearby. On the way she finds a stray collie, the only survivor of an air crash, which was being shipped to a medical laboratory to have its blood used as a vaccine for spotted fever. Natalie is found by Jagger, who takes her and the dog under his protection until he can arrange to place her in an orphan asylum. Jagger, in love with Ruth, refuses to marry her because of his meager earnings, caused by the gratis services he extended to the poor, and by the time and money he put into research work on spotted fever. In his work he finds himself stymied by Jerome Cowan, the mayor, who refused to approve funds for a badly needed hospital. The enmity between them increases over an alleged attack made by Natalie's dog on Cowan's insufferable young son, and during an altercation between them in Jagger's laboratory ticks infected with spotted fever escape. The whole town becomes panicky and rushes to Jagger for vaccinations. Natalie, overlooked in the excitement, contracts the disease. With the child on the fringe of death, Ruth accidentally discovers a newspaper account of the air crash and brings to light the fact that serum from the blood of Natalie's dog could save her. Working feverishly, Jagger concocts the serum in time to save the child's life. His efforts come to the attention of a medical institute, which gives him a grant of $5,000, enabling him to continue his research work, marry Ruth, and really adopt Natalie.

Mary Loos and Richard Sale wrote the original screen play, and Allan Dwan directed it. There are no producer credits. The cast includes Margaret Hamilton, Hobart Cavanaugh, Alan Napier and others.

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SUPREME COURT'S ACTION ON JACKSON PARK INJUNCTION LEGAL KNOCKOUT BLOW

On Monday, November 11, the U.S. Supreme Court turned down an appeal by the five major companies and two affiliated circuits (Warner Bros. Theatres and Balaban & Katz) for a review of a lower court injunction handed down against them in the Chicago Jackson Park Case, sometimes referred to as the Bigelow Case.

The details of this anti-trust suit were published in the March 9, 1946 issue of HARRISON'S REPORTS, shortly after the Supreme Court, in a sweeping 7-1 decision, reversed the Circuit Court of Appeals for the Seventh Circuit and ruled that the Jackson Park theatre was entitled to treble damages of $360,000 granted originally by the District Court for Northern Illinois.

The victory won then by the Jackson Park was supplemented by an application for injunctive relief calling for a revolutionary change in the Chicago system of booking and clearance of films.

In October, 1946, Judge Michael F. Igoe, of the District Court, signed an injunction which, in effect, (a) prohibited the defendants from playing any picture for more than two weeks in its initial (Loop) run, nor more than one week in any subsequent-run, unless prints of the picture are released for showing in other theatres so as not to form a backlog; (b) completely eliminated clearance or "waiting time" between the first-runs in the Loop area and subsequent-runs in outlying areas; and (c) enjoined the defendants from fixing admission prices on certain pictures.

The defendants appealed to the Supreme Court for a review of the injunction, but the Court, on Monday, refused to hear it.

By turning down the defendants' plea, the high court, in effect, dealt a legal knockout blow to the distribution set-up in Chicago in that it bans any uniform plan of releases or clearances by the defendant distributors and circuits.

Since the system of clearance and run in Chicago is not much different in substance from the systems employed by the major companies in other situations where independents and affiliated theatres are in competition with each other, it is reasonable to assume that the Jackson Park injunction, now that it has been upheld by the highest court in the land, will have an important bearing on the future attitude of the lower courts towards any system whereby the major companies discriminate in favor of affiliated theatres and against independents in the licensing of films.

Basically, most of the issues involved in the Jackson Park injunction are similar to those involved in the Government's anti-trust suit against the Big Eight, on which the Supreme Court is expected to hear appeals early in 1948. The high court's action on this injunction might well be an indication of how it feels about conditions in the motion picture industry. Certainly, the distributors can derive no comfort from it.

LAST WORD ON HOLLYWOOD COMMUNISM YET TO BE HEARD

The last word on Hollywood's Communism has not yet been heard. From here on the newspapers of the nation, whenever they find themselves short of material, will have something to say on the subject, for it has reader interest. And the public will always show an interest in what is being said because, first, the preponderance of the people of the United States are against Communism, and secondly, because the question, insofar as Hollywood is concerned, has been mishandled, not only because of the lack of an adequate public relations staff, but also because the nineteen so-called hostile witnesses and the stars who flew to Washington to defend "freedom of speech" led the public to believe, by their acts as well as their talk, that there is Communism in Hollywood, and that it is highly influential. And the harm at the box-office will be great.

In her November 7 column, Hedda Hopper, whose writings are syndicated nationally, published a few letters indicating the sentiment of the people on the conduct of the hostile witnesses and of their defenders. Some of the correspondents stated that they have noted the names of those who refused to answer whether they are or are not Communists, and that they will refrain from attending pictures in which they have taken part, either as actors, directors or writers. So the bravado of these persons is going to hurt, not only themselves, but also innocent parties—the exhibitors.

Although the persons who wrote to Miss Hopper are only a few as compared with the one hundred and forty million inhabitants of the United States, none can doubt that they represent a preponderance of sentiment.

If the Hollywood people had shown a spirit of cooperation, the results would have been different. But how could they have shown a cooperative spirit when industry leaders such as Eric Johnston try to put out the fire with a blow-torch? Johnston preferred to accuse the Committee on Un-American Activities of trying to malign the industry instead of offering it the industry's cooperation in the uncovering of Communists.

Of course, Johnston's attitude in Washington was no worse than the weak testimony given by Jack Moffit, Adolphe Menjou and others. When they were

(*Continued on last page*)

"Gentleman's Agreement" with Gregory Peck, Dorothy McGuire and John Garfield

(*20th Century-Fox; no release date set; time,* 118 *min.*)

"Gentleman's Agreement" will go down in the industry's history as one of the screen's greatest achievements. Its story about a magazine reporter, a Gentile, who, assigned to write a series of articles on anti-Semitism, decides to pose as a Jew so that he might experience first-hand the indignities and cruelties of racial prejudice and discrimination, is a profoundly moving drama, one of the most humane documents this reviewer has ever seen. Sequence after sequence, it strikes with such dramatic force that one is left dazed by its powerful impact. There is no question that it will be an outstanding box-office attraction, for every one who sees it will urge his family and friends not to miss it.

As a novel, Laura K. Hobson's story was a best-seller and received wide critical acclaim. As a picture, its success should be far greater, and it will no doubt receive rave reviews in every city where it is shown. And justifiably so for, if anything, the picture, in its exposition of racial and religious intolerance, is much more forceful than the book. The prejudices the hero discovers are depicted so graphically and with such dramatic forcefulness that one is overwhelmed emotionally. No one is spared by the brilliant screen play written by Moss Hart. It daringly cites names such as Bilbo, Rankin, and Gerald L. K. Smith, and it names places such as Darien and New Canaan, Conn., as examples of "restricted" communities. Catholics, Protestants, and even the Jews themselves are depicted as unwittingly aiding and abetting anti-Semitism although they believe themselves to be wholeheartedly unbigoted. It makes a strong case against those who cluck their tongues in disapproval over intolerance but who lack the courage to do something about it.

Although the story deals with a vital and highly topical issue, it is by no means a preachment, for it unfolds in terms of entertainment that will be understood and appreciated by all. The problem of racial prejudices is pointed up by a tenderly developed romance, which is almost wrecked when the hero, deeply disturbed by his shocking experiences, refuses to tolerate the unwitting bigotry practiced by his sweetheart, whom he loved sincerely.

Elia Kazan's vigorous direction is inspired, and every one of the players turn in memorable performances. Gregory Peck, as the writer, is great, and Dorothy McGuire, as his sweetheart, plays her role to perfection. Contributing much to the overall excellence of the picture are John Garfield, in a beautifully restrained performance as Peck's Jewish friend, an honorably discharged Army captain, who breaks down the barrier between Peck and Miss McGuire when he shows her that the misunderstandings with Peck were caused by her passive attitude towards racial prejudice; Ann Revere, as Peck's devoted mother, who inspires him in his work; young Dean Stockwell, as Peck's lovable 10-year-old son, who is called ugly names and otherwise maltreated by his playmates who believed him to be Jewish; Celeste Holm, as the magazine's fashion editor, who, not only gives the film some of its most delightful moments by her expert handling of comedy lines, but also scores heavily in several of the dramatic scenes; Albert Dekker, as the sincere, crusading publisher, who is shocked to learn that discrimination existed in his own organization; and June Havoc, as Peck's Jewish secretary, whom he tears apart verbally because of her empty-headed anti-Semitic remarks and actions—all play their parts so realistically that the spectator forgets that he is looking at a picture and thinks that he is viewing real-life occurrences.

It took great courage to make a picture based on this theme, and Darryl F. Zanuck, the producer, has handled the subject brilliantly and with great understanding. It is a credit, not only to him, but to the entire motion picture industry.

"Night Song" with Merle Oberon, Dana Andrews and Ethel Barrymore

(*RKO, no release date set; time,* 102 *min.*)

This drama offers a combination of fine classical music and an unusual love story revolving around a wealthy young woman who, pretending to be blind, brings about the rehabilitation of an embittered, blind pianist and helps him to regain his sight. As entertainment, however, it is only fair for, despite the sympathetic characterizations and the human interest inherent in the story, it is a rather drawn-out affair and it somehow fails to develop an appreciable emotional punch. It is the type of story that may appeal to women, but the males or action-minded patrons will find it much too slow-moving because of the excessive wordiness of the script. There are some light comedy touches provided by Ethel Barrymore, as the heroine's aunt, and Hoagy Carmichael, as the hero's close friend. For the lovers of good music, there is a fine piano concerto played by Artur Rubinstein, accompanied by the New York Philharmonic Symphony Orchestra under the direction of Eugene Ormandy:—

Embittered when he is blinded as the result of an accident, Dana Andrews, a young composer, earns his living with a dance band managed by Carmichael in San Francisco. Merle Oberon, a wealthy music lover, becomes interested in Andrews when she hears fragments of his half-finished concerto. She learns from Carmichael that an expensive operation might restore his sight, but that his fierce pride would not permit him to accept any help from her. Realizing that her wealth and position are a barrier, Merle arranges with her aunt and Carmichael to be introduced to Andrews as a blind music student of no means. She cultivates his friendship, and by her love inspires him to continue work on his concerto. As a further inducement, she secretly sets up a five thousand dollar prize for the best composition by an American composer and induces him to submit his concerto. Although Merle is prepared to pull some strings if necessary, Andrews' concerto wins the prize, and Artur Rubinstein arranges to introduce it at a New York concert. He uses the money for the operation and regains his sight. In his new-found happiness, Andrews is reluctant to return to his "blind" sweetheart; he decides to remain in New York. Merle decides to forsake her masquerade and win his love again. She comes to New York and is introduced to him under her real name. He falls in love with her, but on the night his concerto is played he realizes that his "blind" sweetheart was his real inspiration and boards a train for San Francisco. Merle, delighted, boards a plane for the Coast. When he arrives at her apartment, he realizes that he was in love with the same girl all the time.

Frank Fenton and Dick Irving Hyland wrote the screen play from Mr. Hyland's original story. Harriet Parsons produced it, and John Cromwell directed it.

Unobjectionable morally.

"The Fabulous Texan" with William Elliott, John Carroll and Catherine McLeod

(*Republic, Nov. 9; time, 95 min.*)

From the viewpoint of production and marquee values, this melodrama may be classified as a super-Western; it should do good business in situations that cater to the dyed-in-the-wool action fans, for it has a good share of chases, lawlessness, gunplay, and fist-fights. It is, however, essentially a commonplace western tale and, as such, offers nothing startling in the way of plot or of action for those who do not ordinarily go for this type of entertainment. Worked into the proceedings is a weak triangle romance. The performances are adequate, and the exterior photography very good:—

Returning to Texas after serving in the Civil War, William Elliott and John Carroll find that the Texas Rangers had been replaced by State Police, who were under the command of Albert Dekker, a power-hungry crook. When Harry Davenport, Carroll's father, is murdered by the police, Carroll avenges his death by killing the police lieutenant responsible. He takes to the hills with a group of other patriots and devotes himself to a crusade against Dekker's rule. Meanwhile Elliott goes to Washington to seek Government aid in bringing the police rule to an end. He is appointed U.S. Marshal to obtain evidence of wrongdoing on the part of Dekker and his police. Elliott returns to Texas and makes a deal with Dekker whereby Carroll will give himself up and be given a fair trial before a jury. When Dekker goes back on his word, Elliott helps Carroll to escape. Carroll, disgruntled, becomes an outlaw, and his robbing of a bank makes him a Federal offender, compelling Elliott to set out on his trail. In the course of events, Carroll learns of a plot by Dekker to ambush Elliott at a bridge. He rushes there and, in the gun battle that follows, kills Dekker before dying himself. Elliott marries Catherine McLeod, with whom both he and Carroll had been in love, and goes on to rid Texas of the State Police.

Lawrence Hazard and Horace McCoy wrote the screen play from a story by Hal Long. Edmund Grainger produced it, and Edward Ludwig directed it. The cast includes Andy Devine and others.

Unobjectionable morally.

"Pirates of Monterey" with Maria Montez, Rod Cameron and Mikhail Rasumny

(*Univ.-Int'l., no release date set; time, 78 min.*)

With California in the 1840's as its setting, this Technicolor production offers some magnificent outdoor scenery, but as an adventure melodrama it is only moderately entertaining. It has a good quota of fights, chases and even sword play, and there is comedy and romance as well as scenes of dancing and music, all of which may prove acceptable to those who approach their movies without any particular standards of judgment. But those who are in the least discriminating will probably find it generally tedious, for the story is trite and unimaginative, the dialogue stilted, and the direction inept. As for the acting, it is pretty sad, but the players are not to blame for, under the circumstances, good performances are practically impossible. All in all it shapes up as a picture that is visually attractive but preposterously unconvincing. The action fans, however, may go for it:—

Rod Cameron, an American, aided by Mikhail Rasumny, a Mexican, leads a donkey caravan loaded with new-types rifles to the garrison at Monterey in an attempt to prevent a threatened revolt of Spanish Royalists, who threatened to overthrow the Mexican rule of the new California country. They meet Maria Montez and her duenna, Tamara Shayne, when they stop the runaway horses of their carriage. The women, who, too, were headed North, attach themselves to the caravan. Cameron falls in love with Maria, but she suddenly disappears and he suspects her of being a Royalist. Arriving at the garrison, Cameron finds Maria there and is shocked to learn that she was affianced to Lieut. Philip Reed, his best friend. Meanwhile Major Gilbert Roland, a secret Royalist, engineers an attempt to steal the new rifles. The plot is foiled by Reed, who is seriously injured and confined to his bed. Reed urges Cameron to escort Maria during his confinement. As a result, they fall hopelessly in love. Cameron, out of deference to his friend, decides to leave, but Maria follows him. Both are captured by Roland and his followers, who wanted to keep secret the arrival of a ship with enough men to capture Monterey. Rasumny, learning of their capture, summons the soldiers from the garrison, who arrive in time to save Cameron and Maria and to repulse the Royalists. It all ends with Reed graciously bowing out of Maria's life in the realization that she loved Cameron.

Sam Hellman and Margaret Buell Wilder wrote the screen play from a story by Edward T. Lowe and Bradford Ropes. Paul Malvern produced it, and Alfred Werker directed it. The cast includes Gale Sondergaard and others.

Unobjectionable morally.

"Nicholas Nickleby" with Sir Cedric Hardwicke

(*Univ.-Int'l—Prestige, no rel. date set; time, 95 min.*)

While most American movie-goers will probably find this British-made Dickens' story too slowly paced, it should please the lovers of his works, for his drab characters are deftly brought to life by the competent cast, and the story unfolds with few digressions from the book. It is the sort of picture that will find its best reception in art houses. The story, which takes place in London in the dreary 19th Century, centers around the cruelties practiced on a penniless lad and his sister and mother by a scheming, unscrupulous uncle, a moneylender, who uses them to further his own ends. Briefly, it depicts the young man's experiences as assistant master in a bleak school, where he revolts at the inhuman conditions and the floggings administered to the helpless boys by the cruel, uncouth headmaster; his aid to a mentally and physically incompetent boy, a drudge at the school, who turns out to be the uncle's wronged son; his adventures with a troupe of "ham" actors; his rescue of his sweetheart from marriage to his uncle in settlement of her father's debt; and his preventing the uncle from using his sister as a decoy to lure business clients. Its theme of "good vs. evil" is always apparent, and it points up the punishment of the villains and the reward of the virtuous before ending on the usual note of happiness. It is a grim study of the outrageous social practices of the time, realistically depicted through the acting of the competent cast, and the authentic sets and costumes. Sir Cedric Hardwicke, as the uncle, is the only player known to American audiences.

Michael Balcon produced it and Cavalcanti directed it from a screen play by John Dighton.

Unobjectionable morally.

asked to name Communists, they gave wishy-washy opinions instead of facts.

Even when facts were given, an attempt at suppression was made. For instance, the serial numbers of the Communist Party registration cards of a given number of writers were given. The public read of these facts, and yet our Hollywood celebrities took to the air to tell the American people that the Congressional Committee was attempting to destroy the First Article of the Constitution of the United States.

The refusal of many Hollywoodites to cooperate with the Congressional Committee in the exposing of Communists in the industry has done great harm, and this harm will be far greater if the U.S. Supreme Court should decide that the Committee was within its rights in asking the witnesses whether or not they were Communists. The daily newspapers will be emblazoned with appropriate headlines, and the poor exhibitor will foot the bill. And there seems to be little doubt that the Supreme Court will uphold the Committee's rights if one is to judge by what many lawyers think. They say that the function of such Committees is, as a rule, to determine whether abuses are practiced or not and, if so, to recommend legislative steps to prevent their repetition. For this reason the courts are reluctant to interfere with the rights of Congressional Committees in seeking to ferret out the facts.

A PATRIOTIC MOVE BY THE SCREEN ACTORS GUILD

On Sunday, November 16, the Screen Actors Guild is holding a general membership meeting to vote on several resolutions affecting their interests.

Among the resolutions proposed is the following:

"WHEREAS, we believe the Communist Party of the United States is not an American political party but in reality an organization of agents of a foreign power, and

"WHEREAS, the Communist Party of the United States is the sworn enemy of the American Federation of Labor and seeks not to improve the economic status of American workers but to cause disruption and chaos in order to overthrow our American system of government by revolution and violence, and

"WHEREAS, the Board of Directors of the Screen Actors Guild, in a statement of policy issued June 16, 1946, stated: 'The Screen Actors Guild has in the past, does now and will in the future rigorously oppose by every power which is within its legal rights any Fascist or Communist influence in the motion picture industry or the ranks of labor,' and

"WHEREAS, many local, national and international unions in the American Federation of Labor have for many years prohibited members of Communist and Fascist organizations from holding office in the union;

"NOW, THEREFORE, BE IT RESOLVED, that the following By-Law be adopted by the membership of the Screen Actors Guild:

" 'No person shall be eligible to hold any office or position with the Screen Actors Guild, nor to serve as any officer, or a member of the Board of Directors, or as a member of any committee, or as an employee, unless and until such person signs an affidavit that he is not a member of the Communist Party nor affiliated with such party, and that he is not a member of nor supports any organization that believes in or teaches the overthrow of the United States Government by force or by any illegal or unconstitutional methods'."

When this resolution is approved (and there is no doubt in this writer's opinion that it will be approved) the producers' association should bring it to the attention of the American people, not only through the newspapers, but also through the newsreels. It will do more good than all the speeches made by industry leaders. It will prove to the people of the United States that the actors, and by implication the entire industry, are awake to the responsibilities imposed on them by good citizenship.

Another commendable resolution proposed is the following:

"WHEREAS, the Screen Actors Guild was founded on our American principles of Democracy, be it resolved that the Board of Directors and all Committees be composed entirely of American-born or naturalized citizens of the United States;

"FURTHERMORE BE IT RESOLVED, that each member elected or appointed agrees to the provisions of the Taft-Hartley Law or any other act outlawing Communism, and sign an affidavit to that effect;

"BE IT FURTHER RESOLVED, that all artists (other than those born in the Dominion of Canada) be restricted to associate membership without vote, with the privilege of doing two (2) pictures a year until they have become United States citizens or have signified their intention of so doing by applying for their first papers and sincerely pursuing this act."

This resolution is fair in that persons who are not American citizens, and therefore lack the understanding of the obligations imposed on the members by good citizenship, will be deprived of the right to guide the organization.

A SHORT MEMORY

William Randolph Hearst is fighting for Federal censorship of motion pictures.

How would Mr. Hearst like it if the screens should start a campaign advocating Federal censorship of newspapers?

Of course, such an action is inconceivable, but it serves well to illustrate the strange attitude of the Hearst newspapers towards the motion picture industry.

Mr. Hearst bases his attitude on the belief that some motion pictures contain Communistic propaganda. But so far as this writer is concerned, he has never been able to detect in a picture propaganda that would make even one Communist. Moreover, as a result of the Washington investigation, the producers will be scrutinizing every page of every screenplay, and a Communist writer will find it very difficult to insert in a picture dialogue that would be so bold as to be recognized.

Painting the banker as a villain was done before Communism was even known to the industry, and continuing to paint him as a villain will make no one a Communist. In a dramatic play, a villain is necessary for the struggle, and he has to be chosen from some industry or profession. To condemn a picture containing such a villain as being Communistic propaganda is, under the circumstances, like looking for a Communist under every flagstone that paves a street.

Forgetting the fact that Mr. Hearst was once a picture producer himself, and that his pictures were not the last word in story purity, he is a newspaperman, and as such he should realize that, when it comes to Federal censorship, the distance from motion pictures to newspapers is very short.

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

Vol. XXIX NEW YORK, N. Y., SATURDAY, NOVEMBER 15, 1947 No. 46

(Partial Index No. 6—Pages 158 to 180)

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RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 *Broadway, New York* 19, N. Y.)

(Distribution through Monogram)

2 Black Gold—Quinn-DeMille .....Sept. 16
3 The Gangster—Sullivan-Belita.....Nov. 22
4 Song of My Heart—Sundstrom-Long.....Jan. 17

Columbia Features

(729 *Seventh Ave., New York* 19, N. Y.)

1946-47

870 Riders of the Lone Star—Starrett (55 m.)....Aug. 14
851 Smoky River Serenade—Musical Western (67 m.) .....Aug. 21
837 Last of the Redmen—Hall-Ankers.....August
821 Bulldog Drummond Strikes Back—Randell-Henry .....Sept. 4
827 When a Girl's Beautiful—Jergens-Platt.....Sept. 25

(*End of* 1946-47 *Season*)

Beginning of 1947-48 Season

905 Key Witness—Beal-Marshall .....Oct. 9
961 Buckaroo from Powder River—Starrett (55 m.) .....Oct. 14
911 Blondie in the Dough—Lake-Singleton.....Oct. 16
918 Sweet Genevieve—Porter-Lydon .....Oct. 23
930 Down To Earth—Hayworth-Parks.....Oct.
981 The Last Round-Up—Gene Autry (77 m.)..Nov.
929 Her Husband's Affairs—Ball-Tone.....Nov.
919 Two Blondes and a Redhead—Porter-Lloyd..Nov. 6
917 The Lone Wolf in London—Mohr-Saunders..Nov. 13
964 Last Days of Boot Hill—Starrett (56 m.)....Nov. 20
915 The Crime Doctor's Gamble—Baxter.....Nov. 27
It Had To Be You—Rogers-Wilde.....Dec.
Devil Ship—Lane-Campbell .....Dec. 11
Blondie's Anniversary—Lake-Singleton .....Dec. 18
Rose of Santa Rosa—Musical Western.....Dec. 25

Eagle-Lion Features

(165 *West 46th St., New York* 19, N. Y.)

1946-47

107 Red Stallion—Donaldson-Paige .....Aug. 16
712 Gas House Kids in Hollywood—Gas House Kids .....Aug. 23
709 Philo Vance's Secret Mission—Curtis-Ryan..Aug. 30
710 Railroaded—Beaumont-Ryan .....Aug. 30
106 Caravan—English-made .....Sept. 27
755 Return of the Lash—LaRue-St. John.....Oct. 11
756 Gun Law—LaRue-St. John .....Oct. 18
757 Cheyenne Takes Over—LaRue-St. John.....Oct. 25
758 Frontier Crusader—LaRue-St. John.....Nov. 1
735 Man in the Iron Mask (reissue).....Nov. 8
740 Gentleman After Dark —(reissue).....Nov. 8

(*End of* 1946-47 *Season*)

Beginning of 1947-48 Season

802 Green for Danger—English-made .....Oct. 4
801 Out of the Blue—Mayor-Brent-Landis.....Oct. 11
803 Bury Me Dead—O'Donnell-Daniels .....Oct. 18
851 Black Hills—Eddie Dean (71 m.).....Oct. 25
804 Return of Rin Tin Tin—Blake-Woods.....Nov. 1
805 Whispering City—Lukas-Dantine-Anderson..Nov. 15
806 Love from a Stranger—Sidney-Hodiak.....Nov. 15
807 Blonde Savage—Erickson-Sherwood .....Nov. 22
852 Shadow Valley—Eddie Dean (58 m.).....Nov. 29
Linda, Be Good—Knox-Hubbard.....not set
T-Men—O'Keefe-Lockhart .....not set
The Man from Texas—Craig-Bari.....not set

Metro-Goldwyn-Mayer Features

(1540 *Broadway, New York* 19, N. Y.)

1946-47

726 Cynthia—Murphy-Astor-Taylor .....July 4
728 The Hucksters—Gable-Kerr .....July 11
727 Fiesta—Esther Williams.....July 18
723 The Great Waltz—Reissue.....July 25
729 Romance of Rosy Ridge—Johnson-Mitchell...Aug. 15

(*End of* 1946-47 *Season*)

Beginning of 1947-48 Season

801 Song of the Thin Man—Powell-Loy.....Sept. 5
802 Unfinished Dance—O'Brien-Charisse .....Sept. 19
803 The Arnelo Affair—Hodiak-Murphy-Gifford.Sept. 26
804 Song of Love—Hepburn-Walker-Henreid.....Oct. 3
805 Merton of the Movies—Skelton-O'Brien.....Oct. 17
806 The Women—Reissue .....Oct. 24
807 Desire Me—Garson-Mitchum .....Oct. 31
808 This Time for Keeps—Williams-Johnston....Nov. 14
809 Killer McCoy—Rooney-Blyth-Donlevy .....Dec. 5
810 Good News—Allyson-Lawford .....Dec. 26
Cass Timberlane—Tracy-Turner-Scott .....Jan.
If Winter Comes—Pidgeon-Kerr .....Jan.
The Birds and the Bees—McDonald-Powell.....Feb.
High Wall—Taylor-Totter-Marshall .....Feb.

Monogram Features
(630 *Ninth Ave., New York* 19, N. Y.)

1946-47

623 Robin Hood of Monterey—Roland-Brent (55 m.) ..... Sept. 6
622 News Hounds—Bowery Boys ..... Sept. 13
673 Flashing Guns—J. M. Brown (59 m.) ..... Sept. 20
685 Ridin' Down the Trail—Wakely (53 m.) ..... Oct. 4
678 Prairie Express (formerly "Dusty Trail") (55 m.) ..... Oct. 25
624 King of the Bandits—Gilbert Roland (66 m.) . Nov. 8
625 Bowery Buckaroos—Bowery Boys ..... Nov. 22
626 The Chinese Ring—Roland Winters ..... Dec. 6
674 Gun Talk—J. M. Brown (66 m.) ..... Dec. 13
627 Smart Politics—Preisser-Stewart ..... Jan. 3

(*More to come*)

Beginning of 1947-48 Season

4402 Dillinger—(reissue) ..... July 5
4701 High Tide—Tracy-Castle ..... Oct. 11
4702 Joe Palooka and the Knockout (formerly "That Guy Palooka") Kirkwood-Errol .... Oct. 18
4703 Louisiana—Davis-Lindsay ..... Nov. 1
4704 Jiggs & Maggie in Society—Yule-Riano .... Dec. 13
4706 Betrayed—(reissue formerly titled "When Strangers Marry") ..... Dec. 27
Song of the Drifter—Jimmy Wakely ..... Jan. 10
Rocky—McDowall-Sherwood ..... Jan. 17
In Self Defense—Castle-Long ..... Jan. 24
Panhandle—Cameron-Downs ..... Jan. 31

Paramount Features
(1501 *Broadway, New York* 18, N. Y.)

1946-47

4615 Perils of Pauline—Hutton-Lund ..... July 4
4616 Dear Ruth—Holden-Caulfield ..... July 18
4624 I Cover Big Town—Reed-Brooks ..... July 25
4617 Desert Fury—Scott-Hodiak-Lancaster ..... Aug. 15
4625 Jungle Flight—Lowery-Savage ..... Aug. 22
4618 Variety Girl—All-star cast ..... Aug. 29
4613 Welcome Stranger—Crosby-Fitzgerald ..... no nat'l rel. date

(*End of* 1946-47 *Season*)

Beginning of 1947-48 Season

4701 Wild Harvest—Ladd-Lamour ..... Sept. 26
4702 Adventure Island—Calhoun-Fleming-Kelly ... Oct. 10
4703 Golden Earrings—Dietrich-Milland ..... Oct. 31
4704 Where There's Life—Hope-Hasso ..... Nov. 21
Big Town After Dark—Reed-Brooke ..... Dec. 12
Road to Rio—Hope-Crosby-Lamour ..... Dec. 25
I Walk Alone—Lancaster-Scott ..... Jan. 16
Albuquerque—Scott-Britton ..... Jan. 30

Prestige Pictures Features
(1250 *Sixth Ave., New York* 20, N. Y.)
(Distribution through Universal-International)
(No national release dates)

This Happy Breed—Celia Johnson .....
Johnny Frenchman—Patricia Roc .....
A Lady Surrenders—Margaret Lockwood .....
The Captive Heart—Michael Redgrave .....
The Years Between—Michael Redgrave .....
The Overlanders—Australian cast .....
The Magic Bow—Calvert-Granger .....
Nicholas Nickelby—Sir Cedric Hardwicke .....
The Tawny Pipit—Bernard Miles .....
Hungry Hill—Margaret Lockwood .....

Republic Features
(1790 *Broadway, New York* 19, N. Y.)

1946-47

618 Wyoming—Ralston-Elliott-Carroll ..... Aug. 1
667 Marshal of Cripple Creek—Allan Lane (58 m.) ..... Aug. 15
620 The Pretender—Dekker-Sterling ..... Aug. 16
651 Along the Oregon Trail—Monte Hale (64 m.) . Aug. 30
629 Exposed—Mara-Scott ..... Sept. 8
621 Driftwood—Brennan-Jagger ..... Sept. 15
648 On the Old Spanish Trail—Roy Rogers (75 m.) ..... Oct. 15
624 Fabulous Texan—Elliott-Carroll-McLeod .... Nov. 9
628 The Flame—Carroll-Ralston ..... Nov. 24
652 Under Colorado Skies—Monte Hale (65 m.) . Dec. 15
644 The Gay Ranchero—Roy Rogers ..... Jan. 3

(*More to come*)

Beginning of 1947-48 Season

751 Wild Frontier—Allan Lane (59 m.) ..... Oct. 1
701 Slippy McGee—Barry-Evans ..... Dec. 1

RKO Features
(1270 *Sixth Ave., New York* 20, N. Y.)
(No national release dates)

Block 1

804 Seven Keys to Baldpate—Terry-White .....
801 Bachelor and the Bobby Soxer—Temple-Grant .....
805 Under the Tonto Rim—Tim Holt .....
803 Riff Raff—O'Brien-Jeffreys .....
802 Crossfire—Ryan-Mitchum-Young .....

Block 2

806 Night Song—Andrews-Oberon-Barrymore .....
807 So Well Remembered—Mills-Scott .....
808 Wild Horse Mesa—Tim Holt .....
809 Dick Tracy Meets Gruesome—Byrd-Karloff .....

Specials

861 The Long Night—Fonda-Bel Geddes-Price .....
851 Secret Life of Walter Mitty—Kaye-Haver .....
891 Fun and Fancy Free—Disney .....
862 Magic Town—Stewart-Wyman .....
863 The Fugitive—Fonda-Del Rio .....
864 Man About Town—Maurice Chevalier .....
The Bishop's Wife—Grant-Young-Niven .....
Mourning Becomes Electra—Russell-Massey .....

Selznick Rel. Org. Features
(400 *Madison Ave., New York* 17, N. Y.)

Duel in the Sun—Peck-Jones-Cotten ..... Apr. 17
Intermezzo—(reissue) ..... Oct.
The Paradine Case—Peck-Todd-Laughton ..... Not set
Portrait of Jennie—Jones-Cotten ..... Not set

Twentieth Century-Fox Features
(444 W. 56th St., *New York* 19, N. Y.)

723 I Wonder Who's Kissing Her Now—Haver-Stevens ..... Aug.
724 Mother Wore Tights—Grable-Dailey, Jr. ..... Sept.
725 Kiss of Death—Mature-Donlevy ..... Sept.
726 Second Chance—Taylor-Currie ..... Sept.
727 How Green Was My Valley—(reissue) ..... Sept.
728 Swamp Water—(reissue) ..... Sept.
729 The Foxes of Harrow—Harrison-O'Hara ..... Oct.
730 Nightmare Alley—Power-Blondell ..... Oct.
732 The Invisible Wall—Castle-Christine ..... Oct.
733 Forever Amber—Darnell-Wilde (Special) ..... Oct.
740 Mark of Zorro (reissue) ..... Oct.
741 Drums Along the Mohawk—(reissue) ..... Oct.
731 Daisy Kenyon—Crawford-Andrews-Fonda ..... Nov.

United Artists Features
(729 *Seventh Ave., New York* 19, N. Y.)

Carnegie Hall—Concert stars ..... Aug. 8
Body & Soul—Garfield-Palmer ..... Aug. 22
Hal Roach Comedy Carnival ..... Aug. 29
Lured—Ball-Sanders ..... Sept.
Heaven Only Knows—Cummings-Donlevy ..... Sept.
Christmas Eve—Raft-Blondell-Scott-Brent ..... Oct.
Mad Wednesday (formerly "The Sin of Harold Diddlebock") ..... Oct.
Monsieur Verdoux—Charles Chaplin ..... Oct.
The Roosevelt Story—Documentary ..... Nov.
Intrigue—Raft-Havoc ..... Dec.

Universal-International Features
(445 *Park Ave., New York* 22, N. Y.)

1946-47

619 Great Expectations—British cast ..... July
620 Brute Force—Lancaster-Cronyn ..... Aug.
623 Slave Girl—DeCarlo-Brent ..... Aug.
621 Something in the Wind—Durbin-O'Connor ... Sept.
622 Singapore—MacMurray-Gardner ..... Sept.

(*End of* 1946-47 *Season*)

Beginning of 1947-48 Season

624 Frieda—British cast ..... Sept.
625 Ride the Pink Horse—Montgomery-Hendrix .... Oct.
629 Black Narcissus—British cast ..... Oct.
628 Wistful Widow of Wagon Gap—Abbott & Costello ..... Oct.
630 The Exile—Fairbanks, Jr.-Montez ..... Nov.
631 The Upturned Glass—Mason (British-made) ... Nov.
626 The Lost Moment—Hayward-Cummings ..... not set

Warner Bros. Features
(321 W. 44th St., *New York* 18, N. Y.)

1946-47

623 The Unfaithful—Sheridan-Ayres-Scott ..... July 5
624 Possessed—Crawford-Van Heflin-Massey ..... July 26

626 Marked Woman—(reissue) .....Aug. 9
627 Dust Be My Destiny—(reissue).....Aug. 9
625 Cry Wolf—Flynn-Stanwyck.....Aug. 16
(*End of 1946-47 Season*)

Beginning of 1947-48 Season

701 Deep Valley—Lupino-Clark .....Sept. 1
702 Life With Father—Powell-Dunne (special engagements only) .....Sept. 13
703 Dark Passage—Bogart-Bacall .....Sept. 27
704 Bad Men of Missouri—(reissue).....Oct. 4
705 Each Dawn I Die—(reissue).....Oct. 4
706 The Unsuspected—Caulfield-Rains .....Oct. 11
707 That Hagen Girl—Temple-Reagan.....Nov. 1
708 Escape Me Never—Lupino-Flynn .....Nov. 22
709 Anthony Adverse—(reissue) .....Dec. 13
710 Jezebel—(reissue) .....Dec. 13
711 My Wild Irish Rose—Morgan-King.....Dec. 27

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

9651 Community Sings No. 1 (10 m.).....Sept. 4
9851 Hollywood Cowboys—Screen Snapshots (9½ m.) .....Sept. 4
9501 Swiss Tease—Rhapsody (6 m.).....Sept. 11
9951 Boyd Raeburn & Orch.—Thrills of Music (11 m.) .....Sept. 18
9801 Cinderella Cagers—Sports (9½ m.).....Sept. 25
9652 April Showers—Community Sings.....Oct. 2
9652 Community Sings No. 2 (9 m.).....Oct. 2
9852 Laguna, U.S.A.—Screen Snapshots (9½ m.).Oct. 9
9952 Claude Thornhill & Orch.—Thrills of Music (11 m.) .....Oct. 16
9802 Ski Demons—Sports (9½ m.).....Oct. 23
9601 Dreams on Ice—Color Favorite (reissue) (6½ m.) .....Oct. 30
9653 Community Sings No. 3 (9 m.).....Nov. 6
9701 Kitty Caddy—Phantasy (6 m.).....Nov. 6
9803 Bowling Kings—Sports .....Nov. 13
9953 Lecuona Cuban Boys—Thrills of Music (10½ m.) .....Nov. 13
9602 Novelty Shop—Favorite (reissue) (6½ m.).Nov. 20
9853 Out of This World Series—Screen Snap. (9 m.) .....Nov. 27
9901 Aren't We All?—Novelties (10½ m.).....Nov. 27
9502 Boston Beany—Rhapsody (6 m.).....Dec. 4
9654 Community Sings No. 4.....Dec. 4
5657 Christmas Carols—(reissue) .....Dec. 6
9954 Skitch Henderson & Orch.—Thrills of Music.Dec. 11
9140 Brick Bradford—Serial (15 episodes).....Dec. 18
9603 Dr. Bluebird—Favorite (reissue) .....Dec. 18
9854 Off the Air—Screen Snapshots (9½ m.)....Dec. 18
9804 Navy Crew Champions—Sports .....Dec. 25

Columbia—Two Reels

9120 The Sea Hound—Serial (15 episodes).....Sept. 4
9431 Rolling Down to Reno—Harry Von Zell (16½ m.) .....Sept. 4
9401 Brideless Groom—Stooges (16½ m.).....Sept. 11
9432 Hectic Honeymoon—Sterling Holloway (17 m.) .....Sept. 18
9421 Wedding Belle—Schilling-Lane (17 m.)....Oct. 9
9402 Sing a Song of Six Pants—Stooges.....Oct. 30
9422 Should Husbands Marry?—Hugh Herbert (17 m.) .....Nov. 13
9433 Wife To Spare—Andy Clyde (16 m.).....Nov. 20
9403 All Gummed Up—Stooges (18 m.).....Dec. 11
9434 Wedlock Deadlock—Joe de Rita.....Dec. 18
9435 Radio Romeo—Harry Von Zell.....Dec. 25

Metro-Goldwyn-Mayer—One Reel

1946-47

K-873 The Amazing Mr. Nordill—Pass. Par. (10 m.) .....Aug. 30
W-840 Mouse in the House—Cartoon (8 m.)....Aug. 30
T-815 Glimpses of New Scotland—Traveltalk (9 m). .....Aug. 30
(*End of 1946-47 Season*)

Beginning of 1947-48 Season

S-951 Football Thrills No. 10—Pete Smith (8 m.).Sept. 6
W-931 Slap Happy Lion—Cartoon (7 m.).....Sept. 20
W-932 The Invisible Mouse—Cartoon (7 m.)....Sept. 27
S-952 Surf Board Rhythm—Pete Smith (8 m.)...Oct. 18
S-953 What D'ya Know?—Pete Smith (9 m.)....Nov. 18
T-911 Visiting Virginia—Traveltalk (9 m.).....Nov. 29
S-954 Have You Ever Wondered?—Pete Smith (10 m.) .....Dec. 13

Metro-Goldwyn-Mayer—Two Reels

A-802 Give Us the Earth—Special (22 m.).....June 21
(*End of 1946-47 Season*)

Paramount—One Reel

1946-47

L6-6 Film Tot Fairyland—Unusual Occupations (11 m.) .....Sept. 5
E6-3 Popeye & the Pirate—Popeye (8 m.).....Sept. 12
E6-4 Royal Four Flusher—Popeye (6 m.).....Sept. 12
P6-8 Naughty But Mice—Noveltoon (7 m.).....Oct. 10
D6-3 A Bout with a Trout—Little Lulu (8 m.)...Oct. 10
E6-5 Wotta Knight—Popeye (7 m.).....Oct. 24
U6-3 Date with Duke—Puppetoon (8 m.).....Oct. 31
E6-6 Safari So Good—Popeye (7 m.).....Nov. 7
D6-4 Super Lulu—Little Lulu (7 m.).....Nov. 21
D6-5 The Baby Sitter—Little Lulu (7 m.).....Nov. 28
U6-4 Rhapsody in Wood—Puppetoon (9 m.)....Dec. 19
(*More to come*)

Beginning of 1947-48 Season

R7-1 Riding the Waves—Sportlight (10 m.).....Oct. 3
K7-1 It Could Happen to Toy—Pacemaker (10 m.) .....Oct. 3
Y7-1 Dog Crazy—Speaking of Animals (11 m.)..Oct. 3
J7-1 Radar Fishermen—Popular Science (10 m.)..Oct. 17
R7-2 Running the Hounds—Sportlight (11 m.)...Oct. 31
L7-1 Hula Magic—Unusual Occupations (10 m.).Nov. 7
Y7-2 Ain't Nature Grand—Speak. of Animals (10 m.) .....Nov. 14
K7-2 Babies, They're Wonderful—Pacemaker ...Nov. 14
R7-3 Five Fathoms of Fun—Sportlight.....Nov. 28

Paramount—Two Reels

FF6-4 Paris in the Spring—Musical Parade (19 m.) .....Sept. 26
FF6-5 Midnight Serenade—Musical Parade (18 m.) .....Nov. 21
FF6-6 Jingle, Jangle, Jingle—Musical Parade .....Jan. 2

Republic—Two Reels

791 G-Men Never Forget—Serial (12 ep.).....Sept. 9

RKO—One Reel

1946-47

74106 Wide Open Spaces—Disney (7 m.).....Sept. 12
74107 Mickey's Delayed Date—Disney (7 m.)...Oct. 3
74108 Foul Hunting—Disney (7 m.).....Oct. 31
74109 Mail Dog—Disney (7 m.).....Nov. 14
74110 Chip and Dale—Disney (7 m.).....Nov. 28
74111 Pluto's Blue Note—Disney (7 m.).....Dec. 28
(*More to come*)

Beginning of 1947-48 Season

84401 Enric Madriguera & Orch.—Jamboree (reissue) (8 m.) .....Sept. 5
84301 Ski Holiday—Sportscope (8 m.).....Sept. 19
84402 It's Tommy Tucker Time—Jamboree (reissue) (8 m.) .....Oct. 3
84701 Hawaiian Holiday—Disney (reissue) (8 m.) .....Oct. 17
84302 Golf Doctor—Sportscope (8 m.).....Oct. 17
84201 Flicker Flashbacks No. 1 (7 m.).....Oct. 24
84403 Johnny Long & Orch.—Jamboree (reissue).Oct. 31
84303 Quail Pointers—Sportscope (8 m.).....Nov. 21
84404 Duke Ellington—Jamboree (reissue) .....Nov. 28
84202 Flicker Flashbacks No. 2 (7 m.).....Dec. 5
84702 Clock Cleaners—Disney (reissue) (7 m.)..Dec. 12
84203 Flicker Flashbacks No. 3 (7 m.).....Jan. 16

RKO—Two Reels

1946-47

73111 Treasure House—This is America (15 m.).Aug. 25
73204 Carle Comes Calling—Musical (16 m.)....Sept. 12
73112 The 49th State—This is America (16 m.)..Sept. 19
73113 Smoke Eaters—This Is Amer. (17 m.)....Oct. 10
73706 The Spook Speaks—Leon Errol (18 m.)...Dec. 5
(*End of 1946-47 Season*)

Beginning of 1947-48 Season

83501 Molly Cures a Cowboy—Musical Western (reissue) (19 m.) .....Sept. 5
83502 Musical Bandit—Musical Western (reissue) (16 m.) .....Oct. 10
83201 My Pal—Drama (22 m.).....Oct. 31
83101 Border Without Bandits—This Is Amer. (18 m.) .....Nov. 21
83401 Mind Over Mouse—Ed. Kennedy.....Nov. 21
83402 Brother Knows Best—Ed. Kennedy.....Jan. 2
83701 Bet Your Life—Leon Errol.....Jan. 16

Twentieth Century-Fox—One Reel

8201 Horizons of Tomorrow—Adventure (8 m.).Sept. 12
8504 Fishing by the Sea (Talk. Magpies)—Terry. (7 m.) .....Sept. 19
8351 Vacation Magic—Sports (8 m.).....Sept. 26
8505 The First Snow (Mighty Mouse)—Terry. (7 m.) .....Oct. 10
8252 Home of the Danes—Adventure (8 m.)....Oct. 17
8506 The Super Salesman (Talk. Magpies)—Terry. (7 m.) .....Oct. 24
8202 The 3R's Go Modern—Adventure (9 m.)...Nov. 7
8507 A Fight to the Finish (Mighty Mouse) Terry. (7 m.) .....Nov. 14
8901 Album of Animals—Lew Lehr .....Nov. 21
8508 The Wolf's Pardon—Terrytoon (7 m.).....Dec. 5
8253 Jungle Closeups—Adventure (8 m.).....Dec. 12
8509 Swiss Cheese Family Robinson (Mighty Mouse) Terrytoon (7 m.).....Dec. 19
8254 Copenhagen Pageantry—Adventure (8 m.).Jan. 2
8510 Hitch Hikers (Talk. Magpies)—Terrytoon (7 m.) .....Jan. 9
8352 Aqua Capers—Sports (8 m.).....Jan. 16
8511 Lazy Little Beaver (Mighty Mouse)—Terry. (7 m.) .....Jan. 30

Twentieth Century-Fox—Two Reels

Vol. 14 No. 1—Is Everybody Listening—March of Time (19 m.).....Sept. 5
Vol. 14 No. 2—T-Men in Action—March of Time (18 m.).....Oct. 3
Vol. 14 No. 3—End of An Empire?—March of Time (18 m.) .....Oct. 31

United Artists—One Reel

The Engulfed Cathedral—Musicolor (7 m.).....June
Moonlight—Musicolor (7 m.).....Oct.
Enchanted Lake—Musicolor (7 m.).....Dec.

Universal—One Reel
1946-47

2347 Brooklyn, U.S.A.—Variety Views (9 m.)..Aug. 4
2348 Play and Plenty—Variety Views (9 m.)....Aug. 11
2386 Kernels of Korn—Sing & Be Happy (10 m.).Aug. 18
2397 Lights of Broadway—Answer Man (10 m.).Aug. 18
2398 Hoopskirt, Bustle & Skin—Answer Man (8 m.) .....Aug. 25
2328 Solid Ivory—Cartune (7 m.).....Aug. 25
2387 Manhattan Memories—Sing & Be Happy (10 m.) .....Aug. 25
2388 Lamp Post Favorites—Sing & Be Happy.....not set
(*More to come*)

Beginning of 1947-48 Season

3341 Tropical Harmony—Variety Views (9 m.)..Sept. 29
3342 Chimp Aviator—Variety Views (9 m.)....Nov. 17

Universal—Two Reels
1946-47

2312 Tony Pastor & Orch.—Musical (15 m.)....Aug. 27
2313 Tex Williams & His Western Carnival—Musical (15 m.) .....Aug. 27
2201 Fight of the Wild Stallions—Special (20 m.).Aug. 27
2202 Harnessed Lightning—Special (20 m.).....not set
(*More to come*)

Beginning of 1947-48 Season

3301 Alvino Rey & Orch.—Musical (15 m.).....Oct. 22
3302 Drummer Man—Musical .....not set

Vitaphone—One Reel
1946-47

3311 Sniffles Bells the Cat—B. R. Cartoon (7 m.).Sept. 20
3513 Fishing the Florida Keys—Sports (10 m.)..Sept. 27
3706 Little Orphan Airdale—Merrie Melody (7 m.) .....Oct. 4
3705 House Hunting Mice—Merrie Melody (7 m.) .....Oct. 4
3312 Cagey Canary—Blue Ribbon Cartoon (7 m.) .....Oct. 11
3707 Doggone Cats—Merrie Mel. (7 m.).....Oct. 25
3720 Slick Hare—Bugs Bunny (7 m.).....Nov. 1
3313 Now That Summer is Gone—B. R. Cartoon (7 m.) .....Nov. 22
3708 Mexican Joy Ride—Merrie Mel. (7 m.)....Nov. 29
3709 Catch As Cats Can—Merrie Melody (7 m.).Dec. 6
3710 Horse Fly Fleas—Merrie Melody (7 m.)....Dec. 13
(*More to come*)

Beginning of 1947-48 Season

4801 Land of Romance—Adventure (10 m.).....Sept. 6
4601 Freddy Martin & Orch.—Melody Master (10 m.) .....Sept. 13
4401 So You Want To Be a Salesman—Joe McDoakes (10 m.).....Sept. 13
4201 Let's Sing a Song of the West—Memories of Melody Lane (10 m.).....Sept. 27
4602 Swing Styles—Melody Master (10 m.).....Oct. 25
4501 Las Vegas Frontier Town—Sports (10 m.)..Nov. 1
4802 Beautiful Bali—Adventure (10 m.).....Nov. 15
4402 So You Want To Hold Your Wife—Joe McDoakes (10 m.).....Nov. 22
4301 Dangerous Dan McFoo—B.R. Cartoon
4202 Let's Sing an Old Time Song—
4503 Borrah Minevitch & Har. Sch.—Mel. Master (10 m.) .....Dec. 6
4502 Action in Sports—Sports (10 m.).....Dec. 13
(7 m.) .....Dec. 20
4803 Dad Minds the Baby—Adventure (10 m.)..Dec. 20
Memories of Melody Lane (10 m.).....Dec. 27

Vitaphone—Two Reels
1946-47

3006 Hollywood Wonderland—Special (20 m.)..Aug. 9
3007 Romance in Dance—Special (20 m.).....Aug. 30
3008 Sunset in the Pacific—Special (20 m.).....Nov. 8
(*End of 1946-47 Season*)

Beginning of 1947-48 Season

4101 Power Behind the Nation—Special (20 m.)..Oct. 11
4002 Soap Box Derby—Special (20 m.).....Oct. 18

NEWSWEEKLY NEW YORK RELEASE DATES

Warner Pathe News

26 Sun. (E) .....Nov. 16
27 Wed. (O) ....Nov. 19
28 Sun. (E) .....Nov. 23
29 Wed. (O) ....Nov. 26
30 Sun. (E) .....Nov. 30
31 Wed. (O) ....Dec. 3
32 Sun. (E) .....Dec. 7
33 Wed. (O) ....Dec. 10
34 Sun. (E) .....Dec. 14
35 Wed. (O) ....Dec. 17
36 Sun. (E) .....Dec. 21
37 Wed. (O) ....Dec. 24
38 Sun. (E) .....Dec. 28
39 Wed. (O) ....Dec. 31
40 Sun. (E) .....Jan. 4

Paramount News

23 Sunday (O)...Nov. 16
24 Thurs. (E)....Nov. 20
25 Sunday (O)...Nov. 23
26 Thurs. (E)....Nov. 27
27 Sunday (O)...Nov. 30
28 Thurs. (E)....Dec. 4
29 Sunday (O)...Dec. 7
30 Thurs. (E)....Dec. 11
31 Sunday (O)...Dec. 14
32 Thurs. (E)....Dec. 18
33 Sunday (O)...Dec. 21
34 Thurs. (E)....Dec. 25
35 Sunday (O)...Dec. 28
36 Thurs. (E)....Jan. 1
37 Sunday (O)...Jan. 4

Fox Movietone

23 Mon. (O).....Nov. 17
24 Wed. (E).....Nov. 19
25 Mon. (O).....Nov. 24
26 Wed. (E).....Nov. 26
27 Mon. (O).....Dec. 1
28 Wed. (E).....Dec. 3
29 Mon. (O).....Dec. 8
30 Wed. (E).....Dec. 10
31 Mon. (O).....Dec. 15
32 Wed. (E).....Dec. 17
33 Mon. (O).....Dec. 22
34 Wed. (E).....Dec. 24
35 Mon. (O).....Dec. 29
36 Wed. (E).....Dec. 31
37 Mon. (O).....Jan. 5

Universal

90 Thurs. (E)...Nov. 13
91 Tues. (O)...Nov. 18
92 Thurs. (E)...Nov. 20
93 Tues. (O)....Nov. 25
94 Thurs. (E)...Nov. 27
95 Tues. (O)....Dec. 2
96 Thurs. (E)....Dec. 4
97 Tues. (O)....Dec. 9
98 Thurs. (E)...Dec. 11
99 Tues. (O)....Dec. 16
100 Thurs. (E)...Dec. 18
101 Tues. (O)....Dec. 23
102 Thurs. (E)...Dec. 25
103 Tues. (O)....Dec. 30
104 Thurs. (E)....Jan. 1

News of the Day

221 Mon. (O)....Nov. 17
222 Wed. (E)....Nov. 19
223 Mon. (O)....Nov. 24
224 Wed. (E)....Nov. 26
225 Mon. (O)....Dec. 1
226 Wed. (E)....Dec. 3
227 Mon. (O)....Dec. 8
228 Wed. (E)....Dec. 10
229 Mon. (O)....Dec. 15
230 Wed. (E)....Dec. 17
231 Mon. (O)....Dec. 22
232 Wed. (E)....Dec. 24
233 Mon. (O)....Dec. 29
234 Wed. (E)....Dec. 31
235 Mon. (O)....Jan. 5

All American News

265 Friday .....Nov. 14
266 Friday .....Nov. 21
267 Friday .....Nov. 28
268 Friday .....Dec. 5
269 Friday .....Dec. 12
270 Friday .....Dec. 19
271 Friday .....Dec. 26
272 Friday .....Jan. 2

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MOTION PICTURES NOT GETTING PROPER SHARE OF PROSPERITY

If any member of the motion picture industry fears that the United States is headed for a depression in the near future, he had better get such a thought out of his mind, for the way things are progressing the chances for a depression are not only remote but I believe that, in the next four to five years, this country will enjoy the greatest prosperity it has ever known, despite the labor unrest here and there.

To begin with, it will take years to catch up with the needs of the people of the United States. Take, for instance, automobiles: in spite of the fact that the factories are working full time and at top speed, it will take many years before the demand for different type motor vehicles is met.

What is true of automobiles is true also of thousands of other commodities.

To add to the demands made on American manufacturers by the domestic consumers, the United States is getting ready to spend billions of dollars annually to help rehabilitate the war-devasted European nations. The requirements of these foreign countries will create even more work for American labor.

And when Europe begins to get on its feet, there will be an even greater flow of orders for goods. Consequently, labor employment in the United States will remain at a high level for many years to come. As a matter of fact, not only will there be no unemployment at all, but there may be a labor shortage, for the demand for goods will continue to be greater than the supply.

But in spite of the fact that our national economy is functioning at its highest rate in history, and that personal incomes are at an all-time record high, the box-office revenues of motion picture theatres are not keeping pace with the rising national income. The national box-office gross has, in fact, declined steadily since the peak that was reached early in 1946, and it is still on the downgrade.

The answer to this state of affairs is the high cost of living. Today, food, clothing, fuel, rent and other basic cost-of-living items, let alone taxes, take such a huge bite out of the wage-earner's weekly salary that by the time he gets through paying for the necessities of life he finds himself with barely enough money left for amusement.

President Truman, in his message this week to the specal session of Congress, of which he asked power to fix prices and wages as well as to restore rationing, stated that, since the middle of 1946, the cost of living has risen 23 per cent. The increase for clothing was 19 per cent, and for food at retail prices 40 per cent. Fuel has gone up 13 per cent.

"The housewife who goes out to buy food today," said the President, "must spend $10 to buy what $7 bought a year and a half ago." The President added that the cost of living is still climbing, and that in the past four months it has risen at the rate of 16 per cent a year. "Wage earners," continued the President, "are finding that bigger pay checks this year buy less than smaller pay checks bought last year."

As the greatest mass entertainment medium, the motion picture depends for its existence upon the patronage of average salaried workers, whose earnings range from $3500 to $5000 a year, and upon the low-income workers, who earn less than $3500 a year. These are the people who constitute the biggest part of our patronage, and they are the ones who are affected most by the spiraling cost of living, which leaves them with fewer dollars to buy entertainment with.

The economic stress on them is, of course, severe, but it does not compare with the stress undergone by the laboring classes during the depression days in the early 1930's, when money for amusement was scarce. For that reason I believe that box-office receipts will remain at a fairly high level as long as the national economy functions at the present rate. But I do believe that, unless the producers take steps to improve the quality of their product, the motion picture industry will not get its proper share of the prosperity this country is enjoying and will enjoy in the years ahead.

When people have fewer dollars to spend for entertainment, they begin to shop around in order to get the most for their money. Right now, picture quality is, with the exception of a few top-bracket pictures, very low. And some of the worthwhile pictures are being offered to the public at admission prices most people can ill afford.

In New York, for example, several motion picture theatres charge as much as $1.80 during the week and $2.40 on weekends, just to see a picture—they have no stage attractions. Just imagine the cost to a family man with a wife and two 'teen-aged children if he should want to see the picture playing in one of those theatres! Ten dollars to take his family to the movies! Even at half that cost the tariff is much too high for a family man of moderate means.

It may be argued that downtown movie palaces in large cities warrant such admission prices. If they feature, in addition to the picture, an expensive stage show, no one could quarrel with a high admission price. But when you ask the public to pay as much for only a picture as they would for a Broadway stage play, then you'll find plenty of room for argument.

In the small cities and towns, where roadshow prices are about triple the regular admission prices, the situation is just as bad.

The time has come for the producer-distributors to take stock of the situation. Asking the public to support at regular admission prices run-of-the-mill pictures that range from bad to fairly good, then soaking them with roadshow prices when a better-than-average picture comes along, is a short-sighted policy, for the people who cannot pay such prices outnumber those who can by a vast majority. If anything, the continuation of such a policy will serve to drive people away from the motion picture theatres. They will seek out other forms of amusement at a price they can afford. And once people lose the movie-going habit, it takes quite a bit of doing to bring them back.

What this industry needs is better pictures, which the exhibitors can offer to the public at a price that is in keeping with the average family pocketbook. And these pictures should be based on subjects that have human appeal, such as "Gentleman's Agreement" or "The Yearling," for such pictures are far more preferable than psychological murder melodramas and other bizarre subjects.

This paper feels that if the quality of pictures were to improve by only twenty-five per cent, the industry would have no trouble getting its proper share of the prosperity, and the producer-distributors would gain from the domestic market more than enough to offset the losses from the foreign market.

"The Bishop's Wife" with Cary Grant, Loretta Young and David Niven

(*RKO, no release date set; time, 108 min.*)

Mixing comedy, drama and fantasy, Samuel Goldwyn has fashioned a thoroughly delightful, captivating film, the sort that will enthrall all types of audiences because of its humanness, warmth and charm. Much credit is due director Henry Koster for the many deft touches that lend enchantment to this amusingly and at times movingly told tale about an ingratiating angel who enters the household of a harassed Bishop and guides him back to the common touch and the marital happiness he had unwittingly lost, because he was so busy trying to raise funds for the erection of a huge cathedral. Cary Grant's characterization of the angel, who appears to every one as a mortal man, is perfectly conceived and played with keen understanding. As the Bishop, David Niven is just right, and there is considerable humor in his incredulous acceptance of Grant as an angel, and in his mounting jealousy as his neglected wife, superbly played by Loretta Young, turns to Grant, to whose charm and goodness she finds herself drawn. Worked into the story is a by-plot concerning the aid Grant gives to Monty Woolley, a frustrated professor, whom he inspires to write a long-planned book on Roman history. James Gleason, Elsa Lanchester, Sara Haden and Gladys Cooper are others who score in minor roles. It is an unusual theme, handled with rare good humor and exceptional good taste throughout, and it has an inspirational quality that kindles the imagination:-

Trying desperately to raise money from his rich parishioners, Niven finds little time for either his wife or his good friends of humbler days. Loretta, realizing that they were drifting apart, is unhappy. After a particularly difficult day with Gladys George, a wealthy, arrogant widow, on whose contribution erection of the cathedral depended, Niven, in desperation, prays for help. Grant suddenly appears in his study and explains that he is an angel sent from Heaven in answer to his prayer. Incredulous at first, Niven soon becomes convinced of Grant's status and agrees that he be known to others as his new assistant. With his supernatural powers of insight and the aid of his Heavenly touch, Grant straightens out the problems that distress both Niven and Loretta, as well as others in the community. He brings joy and romance into Loretta's restricted life, and transforms Miss Cooper into a gracious, generous woman, assuring Niven of funds for the cathedral. Aware that Loretta had formed a fond attachment for Grant, Niven's gratitude turns to resentment and jealousy. Grant, accepting this as a sign that the Bishop's love for his wife had been re-awakened, leaves the household. With his departure, all memory of him is erased from the minds of every one in the household. Loretta and Niven suddenly find themselves more in love than ever, as if a miracle had happened to them.

Robert E. Sherwood and Leonardo Bercovici wrote the screen play from the novel by Robert Nathan. Suitable for the entire family.

"Out of the Past" with Robert Mitchum and Jane Greer

(*RKO, no release date set; time, 96 min.*)

Those who like their melodramas tough should find this one to their satisfaction, even though the complexities of the plot and the enigmatic dialogue serve to make the story line somewhat confusing, let alone implausible. It is by no means a pleasant entertainment, for there are numerous killings, several of them violent. Moreover, the principal characters are hardboiled and unmoral, and their deeds are from from edifying. But forceful performances, the violence of the action, the intrigues the different characters employ to double-cross one another, the moody atmosphere and the low-key photography, keep the excitement at a high pitch throughout. If not for the fact that the details are so mysterious and so foggily laced, this might have turned out to be a top melodrama of its kind:—

When Jane Greer puts a bullet into her admirer, Kirk Douglas, a big-time gambler, and absconds with $40,000 of his money, Douglas hires private detective Robert Mitchum to find her. Mitchum leaves his partner, Steve Brodie, in New York, and overtakes Jane in Mexico. She denies taking the money. Falling for her charms, Mitchum notifies Douglas that he could not find her, then takes her to San Francisco. They are tracked to a mountain cabin by Brodie, who demands a split of the $40,000 as his price for silence. Mitchum orders him out and, in the ensuing fight, Jane shoots Brodie and disappears. Mitchum buries the body, and discovers among Jane's things a bank book showing a deposit of $40,000. Disgusted at having been a "sap," Mitchum changes his name and decides to go straight as owner of a small-town gas station. He is found by Douglas, to whom Jane had returned, and the gambler offers to forget the double-cross if Mitchum would steal some incriminating tax papers from a San Francisco lawyer who was blackmailing him. Mitchum agrees. When the lawyer is killed under circumstances that make it appear as if he was the murderer, Mitchum realizes that he had stepped into a frameup engineered by Jane and Douglas. His efforts to clear himself involve him in several other murders, including that of Douglas', and it all ends with both Jane and himself being killed while escaping from the police.

Geoffrey Holmes wrote the screen play from his novel, "Build My Gallows High," Warren Duff produced it, and Jacques Tournier directed it. The cast includes Rhonda Fleming, Virginia Huston, Dickie Moore and others.

Adult entertainment.

"Whispering City" with Paul Lukas, Helmut Dantine and Mary Anderson

(*Eagle-Lion, Nov. 15; time, 90 min.*)

Produced in Canada, this psychological murder melodrama, with a classical music background, is a pretty fair entertainment of its kind, although it never rises above the level of program fare. The story is fairly interesting, and there is considerable suspense in several of the sequences, but it is handicapped by a liesurely pace and by a perplexing series of events intended to trap the villain into revealing himself as a killer. This phase of the story is so poorly developed that is serves to confuse one rather than heighten his interest in the proceedings. The performances, while not outstanding, are acceptable, and the marquee value of the players should mean something at the box-office. Worked into the story is an excellent concerto by Andre Mathieu, which will be appreciated by music lovers. The production values are good, with the factual Montreal and Quebec backgrounds interesting. The opening and closing scenes, in which a talkative sleigh driver relates the story to a young couple, seem unnecessary and could be cut out of the film to good advantage:—

When newspaper reporter Mary Anderson covers the dying moments of a once-famous actress, she stumbles onto the trail of an old mystery involving the murder of the actress' lover years previously. The trail leads to Paul Lukas, a wealthy lawyer and patron of the arts, who was helping Helmut Dantine, a young composer, to attain success, which was jeopardized by domestic troubles with his neurotic wife, Joy Lafleur. Following a bitter quarrel with his wife, Dantine drinks himself into a stupor, staggers to Lukas' home, and passes out. Lukas visits Joy to patch up the quarrel and discovers her dead from an overdose of sleeping pills. He convinces Dantine that he had killed his wife while drunk, and offers to clear him of suspicion if he would murder Mary, whose snooping had become a threat to his position and freedom. Dantine reluctantly agrees. He cultivates her friendship under an assumed name, but is unable to kill her when he finds that he had fallen in love with her. Taking Dantine into her confidence, Mary tells him of her suspicions concerning Lukas. Other developments soon make Dantine aware of his patron's duplicity, and he plots with Mary to trick him into confessing his guilt. He leads Lukas to believe that he had killed Mary, then arranges for her to "haunt" him. The plan miscarries, however, and Lukas determines to kill Mary himself. He corners her in her apartment, but Dantine and the police arrive in time to save her, while Lukas plunges to his death from a window.

Rian James and Leonard Lee wrote the screen play from a story by George Zuckerman and Michael Lennox. George Marton produced it, and Fedor Ozep directed it.

Adult entertainment.

"Road to Rio" with Bing Crosby Bob Hope and Dorothy Lamour

(*Paramount, Dec. 25; time, 100 min.*)

That engaging combination of Bing Crosby and Bob Hope will again hold audiences in a constant state of laughter with their ludicrous but highly amusing antics in this latest of the "Road" pictures. While it is not always as hilarious as some of the previous pictures, it remains a first-rate comedy, with the rapid-fire gags and slapstick situations keeping the fun rolling at a merry pace from start to finish. The plot, of course, is typically thin, but it serves well enough as a framework for the inanities that only this comedy team can conjure up as they try to help a distressed damsel, played, as can be expected, by Dorothy Lamour. Worked into the nonsensical action is a good quota of song and dance numbers, which, in addition to the principals, feature the Andrews Sisters in one specialty number. The music is pleasant enough, but none of the songs are of hit calibre. The Wiere Brothers, a comedy trio, add much to the fun, as does Jerry Colonna, who makes a brief appearance at the finish.

Crosby and Hope are shown as a couple of musicians whose hard luck had reduced them to playing carnival shows in tank towns. They get themselves into trouble when Hope wrecks a carnival show while attempting to ride a bicycle on a high wire. To escape the irate owner, they stow away on a luxury liner bound for Rio de Janeiro and meet Dorothy Lamour, a wealthy passenger, whose scheming aunt, Gale Sondergaard, was trying to force her into an unwilling marriage. By means of hypnotism the aunt compelled Dorothy to do her bidding. Dorothy arranges for the boys to work out their passage as members of the ship's orchestra, and when they reach Rio they smuggle her ashore in a bull-fiddle case. To outwit the aunt and her two henchmen (Frank Faylen and Joe Vitale), the boys recruit the services of three Brazilian street musicians (The Wiere Brothers), form an orchestra with Dorothy as the singer, and obtain an engagement in a swank night-club. They are soon discovered, and Dorothy, under one of her aunt's hypnotic spells, is lured away. From then on the action revolves around the zany predicaments the boys get themselves into before they finally succeed in preventing the forced marriage. It all ends with Hope, resorting to hypnotism himself, winning Dorothy away from Crosby.

Edmund Beloin and Jack Rose wrote the original screen play, Daniel Dare produced it, and Norman Z. McLeod directed it.

Unobjectionable morally.

"Big Town After Dark" with Philip Reed, Hillary Brooke and Anne Gillis

(*Paramount, Dec. 12; time, 69 min.*)

A fair addition to the "Big Town" series of program melodramas; it should serve adequately as a supporting feature in double-billing situations. Although the story is not particularly novel, it holds one's interest pretty well, for the action moves at a steady pace and it has considerable suspense. The acting is generally capable, with Philip Reed and Hillary Brooke repeating their roles as managing editor and police reporter, respectively, but Anne Gillis, as the publisher's niece, who helps a gang of gamblers to swindle her uncle out of $50,000, tends to overact. There are some touches of comedy, and a mild romantic interest:—

Given two-week's notice by Hillary, who had decided to quit her job to write a novel, Reed hires Anne Gillis, niece of Charles Arnt, the publisher, to take her place. Reed takes Anne to dinner and, at her suggestion, they go to a gambling club owned by Richard Travis. There, Travis and his henchmen pick a fight with Reed and beat him into unconsciousness. Reed comes to in a hospital, and his efforts to locate Anne are to no avail, leading him to believe that she had been kidnapped by Travis. On the following morning the gambler communicates with Arnt and offers to sell him a $50,000 interest in his gambling club. Arnt, assuming that the $50,000 was the ransom price, concludes the deal. Meanwhile Anne shows up at the office and explains that she had spent the night with a girl-friend and had overslept. Arnt demands the return of his money, but he is unable to get it when Travis proves that the deal was perfectly legal. Suspecting that Anne and Travis were working hand in hand, both Reed and Hillary start investigations of their own, and at the same time start a crusade to wipe out the gambling club. Reed soon discovers that Anne and Travis were secretly man and wife, and that they had worked together on the swindle of her uncle. In the course of events Travis manages to lure Reed to his apartment, where he (Travis) kills Anne and a henchman because of a secret affair they had been carrying on. He then prepares to kill Reed and to make it appear as if he had committed suicide after killing the other two. Hillary, who had trailed Reed to the apartment, arrives with the police in time to save Reed's life and capture Travis.

Whitman Chambers wrote the original screen play, William Pine and William Thomas produced it, and Mr. Pine directed it. The cast includes Vince Barnett, Joe Sawyer and others.

Unobjectionable morally.

"Mourning Becomes Electra" with Rosalind Russell, Katina Paxinou, Raymond Massey and Michael Redgrave

(*RKO, no release date set; time, 173 min.*)

Eugene O'Neill's tragedy, "Mourning Becomes Electra," has long been hailed as his greatest play, a masterpiece of dramatic literature. As written, produced and directed by Dudley Nichols, the screen version is a faithful reproduction of the play and, as such, is a highly artistic production. Its appeal, however, will be limited to cultured adults, those with a fine esthetic sense, who will best understand and appreciate the earnestness of Mr. O'Neill's cheerless dramatic style in this grim psychological study of a decadent, fate-ridden New England family, which pits wife against husband, sister and brother against mother, and sister against brother in a relentless series of experiences that involve murder, suicide, vengeance and obvious indications of incest. But even among cultured picture-goers it will probably be received with mixed feelings if one is to judge from the reviews by the critics of the New York dailies. These opinions range from "disappointing," "dull movie," and "exhausting tedium," to "mighty achievement." The picture-goer of the rank and file certainly will be bored with it, for it is unlikely that they will either catch the spirit of the play, or have the patience to sit through almost three hours of unrelieved morbidity, watching characters who are filled with hate, suspicion, jealousy and greed as they bring about each other's spiritual as well as physical destruction.

The story, which takes place at the close of the Civil War, depicts the mother (Katina Paxinou) as a woman who for twenty years has secretly hated her husband (Raymond Massey), head of a famous Massachusetts shipping family. While he is at war, she carries on an affair with a young sea captain (Leo Genn), a disowned family relation, who had been courting her daughter (Rosalind Russell). The daughter, who hated her mother, discovers the affair and uses the knowledge in an unsuccessful attempt to make the mother give her lover up. Upon her husband's return, the mother blocks the daughter's efforts to tell her father the truth. Determined to continue the love affair, she poisons her husband, who lives long enough to tell his daughter who killed him. When the son (Michael Redgrave) returns from war, the daughter grimly exposes the mother's misdeeds to him. His intense love for his mother turns to fury and, goaded by his sister, he murders the sea captain. Grief-stricken, the mother commits suicide. The son, racked by remorse, falls ill and, in due time, transfers the abnormal love he had for his mother to his sister. When she seeks to free herself to marry a neighbor (Kirk Douglas), her brother kills himself, leaving a written account of the family's tragic history with instructions for his sister's fiance to read it before marrying her. Rather than reveal the paper's contents, the sister breaks with her fiance and immures herself in the gloomy family mansion to await her own doom.

The performances are not particularly outstanding, each of the players being either pretentious, ponderous or stiff. The cast includes Nancy Coleman, Henry Hull and others.

A PECULIAR UNDERSTANDING OF THE FREEDOM OF SPEECH

Under the heading, "To Save Our House," the nineteen "unfriendly" witnesses, who refused to either affirm or deny to the Thomas Committee the accusation about their Communistic affiliations, published in the Hollywood trade papers an appeal, in the form of an advertisement, in an effort to justify their attitude. The advertisement reads as follows:

"A man cannot save his house from arsonists by setting fire to it himself, nor can he preserve his life from murderers by committing suicide. An industry which has grown great by the exercise of freedom and daring and wide imagination cannot exist under the blacklist of ideas demanded by the Thomas-Rankin Committee. There is nothing wrong with the motion picture industry which better pictures cannot cure. Acceptance of the perverted standards of the committee can only result in creative paralysis, timid ideas and poorer films. Surrender to the committee in any single detail is merely a prelude to total surrender. It is a first step on the road to bankruptcy.

"We must decide—and we must decide at once—whether our industry shall accept the morality of William Randolph Hearst, who urges political censorship, or that of the Episcopal House of Bishops, which condemns the committee and all it stands for. We must decide whether American ideals are more clearly reflected by the Motion Picture Alliance for their preservation, or by the British Screen Writers Association which 'expresses its sympathy and support for members of the American film industry who have been impugned' by the committee, and which offers 'political sanctuary' in England for those who have been attacked by it.

"The industry can survive without the services of the men now under fire. But such an act of capitulation instantly would impel the committee to act against the sixty-one it has announced as its next victims, and thereafter against literally thousands of others in motion pictures who belong to organizations which have been declared un-American by Dies, Rankin, Thomas, Tenney and their colleagues. There is no escape for anyone.

"We who have been called the Unfriendly Nineteen make this statement to the members of the motion picture industry because we have been precipitated into the center of an issue which is much larger than any of us as individuals or than all of us as a group. We reject the concept of martyrdom and suspect the motives of those who advance it. We intend to fight this battle through to the end.

"We urge that you act in defense of yourselves by wiring the Speaker of the House asking him to refuse citations, by joining in the fight if it comes before the Congress, and by ceaseless efforts thereafter to abolish the committee entirely. There is no safety for anyone until this is accomplished. Neither is there any possibility of a free screen, or even a solvent one."

The statement was signed by Alvah Bessie, Herbert Biberman, Berthold Brecht, Lester Cole, Richard Collins, Edward Dmytryk, Gordon Kahn, Howard Koch, Ring Lardner, Jr., John Howard Lawson, Albert Maltz, Lewis Milestone, Samuel Ornitz, Irving Pichel, Larry Parks, Robert Rossen, Adrian Scott, Waldo Salt and Dalton Trumbo.

A careful reading of the this advertisement reveals that it is just another attempt to becloud the issue. In which way did the Thomas Committee attempt to curtail the rights of the screen? What has Hearst's policy to do with whether these so-called "unfriendly" witnesses are or are not Communists? Of course nobody wants censorship, as the Hearst papers so stupidly advocate, but we don't want Communism either. And how does the support of the British Screen Writers Association justify the stand of these Nineteen?

Many of these Nineteen have been confronted with the serial numbers of their alleged membership cards in the Communist Party. The Chairman of the Committee asked them to state whether they are or have been members of the Communist Party. They refused to answer the question, hiding behind the First Article of the Constitution of the United States, which protects the rights of free speech. If they are not Communists, what wrong is there in so stating? What have they to fear? Surely, these Nineteen, who represent themselves as sincere defenders of the American Constitution and its attendant definition of rights, should be most eager to disclaim affiliation with a movement that seeks to destroy the way of life guaranteed by the Constitution they hold so dear.

By refusing to answer the question of Communist affiliation propounded to them, these Nineteen now try to make it appear as if they are champions of justice, fighting for the rights of free speech. But their protestations, their harangues, their violent accusations against their questioners, cannot becloud the fair-minded citizen's suspicion that they have something to conceal. Their tactics, the inconsistency of their statements, leave one with no other conclusion.

During the hearings in Washington, some of these witnesses told the Committee that the next question that might be put to them is to state the religion they believe in. That was and still is a sophistry. They are too intelligent not to know that the beliefs of the Communist Party are totally different from the beliefs of any other political party in the United States. Although the aims of the Democratic and Republican parties differ, they at all times uphold the precepts of the American system of government and seek to bring about changes through orderly processes of law. The Communists, however, are determined to overthrow our system, by violent means if necessary, and to substitute a system that has been proved bankrupt. And the American Communists, while carrying out their perfidies, seek the protection of the Constitution of the United States, which they would destroy.

Where and how are these "unfriendly Nineteen" fighting for a principle?

Why are they making an appeal to us to write to the Speaker of the House to refuse citations, when they know that, if they are right, if their refusal to answer whether or not they are Communists or Communist sympathizers is under the protection of the First Article of the Constitution, they have nothing to fear, even if Congress should cite them for contempt? Between Congressional abuse and the people stands the United States Supreme Court. If the "Unfriendly Nineteen" are right, the Court will protect them. And we, the "friendly witnesses," want to know whether any violation of Constitutional rights has been committed by the Thomas Committee.

Let us leave the matter to the Courts!

A TIMELY WARNING FROM PETE WOOD

Under the heading, "Watch Out for These Rackets!" Pete J. Wood, erstwhile secretary of the Independent Theatre Owners of Ohio, has issued the following warning to his members in a service bulletin dated November 14:

"With business on the down-grade, merchant-theatre tie-up schemes are again becoming numerous. Most of these business stimulators are legitimate and the individuals selling the propositions are honest and carry out all of their promises and agreements and leave both the merchant and the theatre-owner satisfied.

"However, like in every other line of business, we find shady characters and shysters selling these propositions who make a lot of promises they cannot keep, take the merchant's money, and place the theatre-owner in an embarrassing situation. We therefore take this occasion to warn our members not to initiate any merchant tie-up campaign until the promised merchandise, premiums, prizes or whatever they may be called, are in their possession, so that they can be in the position of giving away the prizes as promised in the advertising and on the screen."

If you intend to be at the National Allied Convention in Milwaukee on December 1, 2, and 3, you should arrange immediately for hotel reservations by writing or wiring Harry Perlewitz, Hotel Chairman, ITO of Wisconsin and Upper Michigan, 709 North 11th Street, Milwaukee 3, Wisconsin.

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Devoted Chiefly to the Interests of the Exhibitors

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THE INDUSTRY TAKES POSITIVE ACTION

Obviously aware that it was high time something was done to offset the unfavorable publicity the motion picture industry has been receiving on the issue of Communism in Hollywood, about fifty leading industry executives, flanked by their legal advisers, including James F. Byrnes and Paul V. McNutt, met in closed session at the Waldorf-Astoria Hotel in New York early this week to formulate an industry-wide policy on the employment of Communists. At the close of the two-day meeting, Eric A. Johnston, president of the MPA, issued the following statement, in which he was joined by Donald M. Nelson, president of the Society of Independent Motion Picture Producers:

"Members of the Association of Motion Picture Producers deplore the action of the ten Hollywood men who have been cited for contempt by the House of Representatives. We do not desire to pre-judge their legal rights, but their actions have been a disservice to their employers and have impaired their usefulness to the industry.

"We will forthwith discharge or suspend without compensation those in our employ, and we will not re-employ any of the ten until such time as he is acquitted or has purged himself of contempt and declares under oath that he is not a Communist.

"On the broader issue of alleged subversive and disloyal elements in Hollywood, our members are likewise prepared to take positive action.

"We will not knowingly employ a Communist or a member of any party or group which advocates the overthrow of the Government of the United States by force or by any illegal or unconstitutional methods.

"In pursuing this policy, we are not going to be swayed by hysteria or intimidation from any source. We are frank to recognize that such a policy involves dangers and risks. There is the danger of hurting innocent people. There is the risk of creating an atmosphere of fear. Creative work at its best cannot be carried on in an atmosphere of fear. We will guard against this danger, this risk, this fear.

"To this end we will invite the Hollywood talent guilds to work with us to eliminate any subversives; to protect the innocent; and to safeguard free speech and a free screen wherever threatened.

"The absence of a national policy, established by Congress, with respect to the employment of Communists in private industry makes our task difficult. Ours is a nation of laws. We request Congress to enact legislation to assist American industry to rid itself of subversive, disloyal elements.

"Nothing subversive or Un-American has appeared on the screen. Nor can any number of Hollywood investigations obscure the patriotic services of the 30,000 loyal Americans employed in Hollywood who have given our government invaluable aid in war and peace."

HARRISON'S REPORTS wishes to congratulate the industry leaders for this forthright declaration of policy. Their unequivocal denunciation of the ten "hostile" witnesses who this week were cited for contempt by an overwhelming majority in the House of Representatives because of their refusal to answer whether or not they are Communists; their decision to not knowingly employ a Communist or a member of any other subversive group; and their plea to Congress for adequate legislation to assist American industry to rid itself of subversives, will do much to offset the damage done to the industry by the "Unfriendly Nineteen" and by the others who went to Washington to defend the First Article of the Constitution.

By serving notice on the Communists to get out or be put out, the industry leaders have done much to restore the confidence of the American people who, because of screaming headlines, had become convinced that Hollywood was a hotbed of Communism. Now that the industry has asserted itself in plain terms, and is backing up its assertions with positive action, those who continue to defy and denounce the Un-American Activities Committee will be looked upon by the public, not as an integral part of Hollywood, but as a handful of men who have been disowned by a great and patriotic industry, rabble-rousers who make a lot of noise about freedom of thought and speech, but who convict themselves in the court of public opinion because of their hesitation to avow what they stand for, and of their lack of courage to stand by their convictions.

IS THE SCORE CHARGE BEING REVIVED UNDER A NEW FORM?

In October of this year, Weisman, Celler, Quinn, Allan & Spett, attorneys for the Independent Theatre Owners Association, of New York, made an application to the New York Federal District Court to enjoin ASCAP from putting its announced new tax rates into effect. This motion for a restraining order was incorporated in the ITOA's long-standing anti-trust suit against ASCAP, and subsequently, by consent of both parties, the motion was stayed because the case was restored to the calendar for trial on January 5, at which time the issues involved may be decided before the new ASCAP rates go into effect in February.

In a lengthy affidavit in support of this motion, Harry Brandt, president of the ITOA, stated partly the following:

". . . The Court might well inquire as to why motion picture producers, who control the content of their pictures, invariably bargain for the exhibition rights of all the component parts thereof *except in the case of ASCAP music.* The answer is two-fold:

"(1) On the one hand, the agreements between the authors, composers and publishers and ASCAP, as well as the Articles of Association of ASCAP, specifically restrict the producer from acquiring the exhibition rights of ASCAP music from the individual copyright owner members of ASCAP. On the other hand, the concentration of power resulting from the single control in ASCAP of almost all music available for synchronization makes the bargaining position between the producers and ASCAP so unequal as to preclude the producers, for all practical intents and purposes, from bargaining with ASCAP for the exhibition rights at the source.

"(2) . . . The leading members of the publisher group of ASCAP are either owned or controlled and their policies are directed by the principal producers or manufacturers of motion picture films. For example, on information and belief, Robbins Music Corporation, Leo Feist, Inc., and Miller Music, Inc. are controlled by Loew's, Incorporated; M. Wit-

(*Continued on last page*)

"Daisy Kenyon" with Joan Crawford, Dana Andrews and Henry Fonda

(*20th Century-Fox, December; time, 99 min.*)

An engrossing adult triangle drama, best suited for sophisticated audiences. Being the type of story one hears on daytime radio serial programs, or reads in the "True Confessions" type of magazine, the material is familiar, but it holds one's interest well because of the expert direction, the fine performances, and the good dialogue. Women in particular will go for it, but the men, too, should enjoy it. It is not, however, a pleasant story; the hero is a married man who neglects his wife and children for the heroine, his mistress, who knew of his marital status, and when the mistress marries another man to start a new life, the jilted hero tries to win her back while he himself is being sued for divorce. There is little human interest in it, for none of the main characters wins the spectator's deep sympathy, but several of the situations are quite dramatic and one is held in fair suspense not knowing whether the heroine will choose to remain with her husband or return to her former lover:—

Convinced that Dana Andrews, a successful lawyer, will never divorce his wife (Ruth Warrick), Joan Crawford, a magazine illustrator, determines to end her romance with him because it kept her mixed up emotionally. She meets Henry Fonda, a veteran just returned from Germany, who finds in her an escape from his distraught emotions, the result of the war and of the death of his wife in an automobile accident. They marry. Andrews accepts the news like a good sport, but his love for her is so strong that he eventually finds himself unable to concentrate on his work. He tries to make love to her only to be rebuffed in a violent scene. Regretting the incident, he telephones Joan to apologize for his behaviour and is overheard on an extension by his wife, who could no longer stand his neglect. She insists upon a divorce, with the stipulation that she will get it in Reno if he gives her full custody of their two children. Otherwise, she would sue him in New York, naming Joan as co-respondent. Unwilling to give up the children but just as unwilling to expose Joan to notoriety, Andrews seeks Joan's advice. She offers to back him in a fight for the children. But in court, when Ruth's lawyer tries to draw from Joan the grim details of their relationship, Andrews stops the examination and agrees to a Nevada divorce. Believing that Joan was still in love with him, Andrews asks Fonda to give her up. Fonda, however, prefers to leave the decision with Joan. Mixed up by conflicting emotions, Joan refuses to see either one, but she eventually goes back to Fonda, and it is assumed that Andrews returns to his wife.

David Hertz wrote the screen play from the novel by Elizabeth Janeway, and Otto Preminger produced and directed it. The cast includes Martha Stewart, Peggy Ann Garner, Connie Marshall, Art Baker and others.

Adult entertainment.

"The Crime Doctor's Gamble" with Warner Baxter

(*Columbia, Nov. 27; time, 66 min.*)

A mediocre addition to the "Crime Doctor" program series. It is a low-budget mystery "quickie," typical of Columbia's assembly-line product. Not only is it handicapped by a muddled plot, but the characters do nothing but talk from start to finish with the result that one becomes weary and loses interest in the proceedings long before the final reel. The few exciting moments that it does have are hardly worth mentioning. Unless Columbia does something to improve the quality of this series it will soon become poison at the box-office:—

While on a vacation in Paris, Warner Baxter, a psychiatrist specializing in crime, is requested by the chief of the Paris police to help solve a case involving Roger Dann, who was accused of murdering his father, an art collector, because he opposed his marriage to Micheline Cheirel. Baxter learns that Dann had been drunk at the time of the murder and could not recall his movements, and that Steven Geray, his lawyer, believed the young man guilty and planned to use temporary insanity as his defense. After questioning Dann, Baxter finds reason to believe him innocent and starts an investigation. Suspicion points alternately to Micheline's father, Eduardo Ciannelli, a professional knife thrower, who had been cheated in certain business dealings with the murdered man, and to Maurice Marsac, an artist, who had been Dann's friendly rival for Micheline's love. But the mysterious murders of both these men eliminate them as suspects. By this time Baxter had gathered clues that pointed to Geray as the murderer. Through a clever ruse, he succeeds in baiting Geray into a trap and catches him in the act of burning evidence that would link him with the crime. Baxter proves that Geray had murdered Dann's father when caught in the act of stealing a priceless painting, and that he had subsequently murdered the other two men because they had discovered his guilt.

Edward Bock wrote the screen play from a story by Raymond L. Schrock and Jerry Warner. Rudolph C. Flothow produced it, and William Castle directed it.

Unobjectionable morally.

"Captain Boycott" with Stewart Granger and Kathleen Ryan

(*Universal-Int'l., January; time, 92 min.*)

With Ireland in the 1880's as the locale, the suffering of tenant farmers at the hands of ruthless, imperialistic landowners is vigorously told in this well-made British melodrama. It is a deft blend of action and drama, with some romance and comedy, presented in a way that should appeal to all types of audiences. The social implications inherent in the tale will be appreciated by the intellectuals, and the action fans should find considerable excitement in the rioting mob scenes and in the mounting intensity of the farmers' hostility, which from passive resistance flares into acts of violence as they give vent to their resentment. The photography and settings are excellent, as are the direction and acting. It is a substantial entertainment, worth selling:—

When Cecil Parker, a militant landowner in County Mayo, threatens his tenant farmers with eviction unless they paid the extortionate rentals he imposed upon them, the farmers, led by Stewart Granger, mobilize and prepare to resort to acts of violence. But on the advice of the Land League the farmers counter Parker by refusing to work for him. Faced with the ruin of his crops because he could get neither labor nor supplies, Parker retaliates by ordering several evictions and, with the aid of military protection, imports outside labor to gather his crops. The expense, however, proves so great that he finds himself faced with financial ruin. In a scheme to recoup his losses, Parker evicts Granger and seizes his prize steeplechase horse, which the young man had trained for a forthcoming race. Meanwhile Granger has his troubles protecting Kathleen Ryan, his sweetheart, whose father, tiring of the fight against Parker, had taken over one of the farms obtained by eviction, despite threats against his life by the irate farmers. The passive resistance of the farmers turns to violence when Parker decides to ride Granger's horse in the race and bets heavily on the outcome. A riot at the track prevents him from winning the race. The farmers are stirred to new heights of violence when one of their number atempts to murder Kathleen's father only to be killed himself. They set out to lynch Kathleen and her father. Granger rushes to the farm to protect them and finds the old man dead from a mortal wound. Arriving at the farm, the rioting men are quieted by Alastair Sim, the village priest, who reveals to them that Kathleen's father was dead, and that Parker, on the verge of bankruptcy, had conceded defeat.

Frank Launder and Wolfgang Wilhelm wrote the screen play from the novel by Philip Rooney. Mr. Launder directed and co-produced it with Sidney Gilliat. Robert Donat makes a brief appearance in the film as Stuart Parnell. The others in the supporting cast are all-English players.

Unobjectionable morally.

"Bush Christmas" with Chips Rafferty

(*Univ.-Int'l.—Prestige, no rel. date set; time, 76 min.*)

Pleasing program fare. It is an Australian-made picture, revolving around five youngsters who get lost in the Australian Bush country while tracking down several horse thieves. While it is the sort of picture that will direct an appeal mainly to young folk, it should please also adults, for it has human interest, plentiful laughs, and the story, though simple, is substantial enough to hold one's interest fairly well throughout. Moreover, the direction is good, the acting of the children natural, and the outdoor scenic backgrounds striking. There is considerable humor in many of the situations, particularly those in which the children harass the horse thieves and keep them on the run, without revealing to them that their pursuers were youngsters.

The story takes place at Christmas time and opens with two horse thieves stealing a valuable mare and foal from a sheep farmer, whose children had been unwittingly duped by the thieves. Knowing that their parents would not allow them to search for the missing animals, the children, accompanied by a Negro boy, who was a fine tracker, pretend to go on a camping trip for a day or two. Setting out on horseback, they locate the tracks of the thieves and follow them for two days. But heavy rains wash out the tracks and the children find themselves lost in the wilds with nothing to eat but snake meat. They come across the thieves by accident and, that night, steal into their camp, raid their larder, make off with their boots, and let a herd of stolen horses loose, knowing that the animals will make for home. Without shoes or horses, the thieves trek through the wilds in constant fear of their lives, unaware that their mysterious foes were children. After following the thieves for thirty-five miles, the children are trapped by them in a deserted mining town. By this time, however, a searching party sent out for the children finds them. The thieves are captured, and the children, rescued, return home in time for Christmas dinner.

Ralph Smart wrote the screen play and produced and directed it. The entire cast is made up of Australian players who are unknown in this country.

Suitable for the entire family.

"Lone Wolf in London" with Gerald Mohr and Eric Blore

(*Columbia, November 13; time, 69 min.*)

This tedious and talkative crook melodrama is run-of-the-mill program fare. Lacking marquee names and devoid of the excitement one expects to find in a picture of this type, it will barely make the grade as a supporting feature in secondary houses. The confusing plot is burdened by trite dialogue and weak attempts at comedy, and it moves towards its obvious conclusion with little or no suspense. The performances lack conviction, and the direction, like the script, is inept. There is no romantic interest.

From what one can make out of the involved plot, Gerald Mohr, a reformed jewel thief, comes under suspicion when two fabulous jewels, known as the Eyes of the Nile, are stolen from Scotland Yard, where they had been held for safe-keeping. Following his denial of the theft, Mohr, because of his knowledge of diamonds, is engaged by Vernon Steele, an English nobleman, to arrange a confidential loan of ten thousand pounds on his jewel collection. Meanwhile Eric Blore, Mohr's butler, becomes friendly with Queenie Smith, Steele's housemaid, who worked in the evenings for Evelyn Ankers, a musical comedy star. Mohr negotiates the loan, and Steele entrusts Tom Stevenson, his butler, to deliver the jewel collection to Mohr. Before departing, Stevenson rifles his master's safe and steals from it a case containing the stolen Eyes of the Nile. He arrives in London mortally wounded, and Mohr, searching the body, finds the jewel collection as well as the empty case that contained the Nile jewels. Scotland Yard arrives on the scene, and Mohr finds himself suspected, not only of the theft, but also of murder. He sets out to clear himself and discovers that Stevenson had been Evelyn's ex-husband, and that she had stolen the jewels from Scotland Yard and had sold them to Steele; that she had promised to re-marry Stevenson if he would steal the jewels back from his master; and that Alan Napier, Evelyn's manager, had killed Stevenson for the Nile Jewels and planned to flee the country with Evelyn. Mohr traps Evelyn and Napier as they prepare to flee, recovers the diamonds from her coat lining, and turns them over to Scotland Yard.

Arthur E. Orloff wrote the screen play from a story by Brenda Weisberg and himself. Ted Richmond produced it, and Leslie Goodwins directed it. The cast includes Richard Fraser, Frederic Worlock and others.

Unobjectionable morally.

"Captain From Castile" with Tyrone Power, Jean Peters and Cesar Romero

(*20th Century-Fox, no rel. date set; time, 140 min.*)

As a massive spectacle alone, this Technicolor production deserves high rating; but it has an interesting story as well, with plentiful action, considerable human interest, and a generous share of romance. Based on the novel by Samuel Shellabarger, the story takes place in the early 16th Century and revolves around the adventures of a young Spanish nobleman who flees from the Inquisition in 1518 and goes to the New World to join the forces of Cortez as they prepare to embark on their conquest of Mexico. Although the running time is very long, the production is so fascinating that one's eyes do not wander from the screen for a second. The colorful pageantry of the story, the mountings, the thousands of extras employed to depict Cortez's army and Montezuma's Aztec defenders, the stunning costumes of the period, the beauty of the scenic backgrounds, all enhanced by the magnificent Technicolor photography, are breathtaking. The picture was filmed almost entirely in Mexico. It is a spectacular adventure story, with considerable excitement and several situations that touch one's emotions deeply, but its chief distinction lies in its colorful depiction of the historical pageant of life in the early days of the North American continent.

As the adventurous nobleman, Tyrone Power plays the role with the proper amount of dash and agility, but his ability to escape certain death at different times is a bit on the far-fetched side. The picture introduces a newcomer, Jean Peters, a beautiful and buxom lass, who gives a good account of herself as a tavern girl who befriends Power and eventually becomes his wife in the New World. Cesar Romero, as Cortez; Lee J. Cobb, as a fortune-hunter and Power's bosom friend; and John Sutton, as the villainous Inquisitor-General, are among those who turn in expert characterizations in the principal supporting roles.

Briefly, the story opens in Spain, where Power incurs Sutton's wrath by aiding one of his (Sutton's) Indian slaves to escape. Sutton takes his revenge by imprisoning Power and his parents on a charge of heresy and torturing his 12-year-old sister to death. Aided by Cobb and by Jean, Power and his parents escape from jail, with the parents going to Italy, and Power, accompanied by Cobb and Jean, going to join Cortez. From this point on the action is marked by the adventures of the trio as they help to bring about the conquest of Mexico, with Power, after several heroic escapades, being raised to the rank of Captain by Cortez. Towards the finish, Sutton appears in Mexico as an emissary of the Spanish King and is murdered by the Indian slave Power had befriended. Power, suspected of the crime, is court-martialled and sentenced to hang, but he is saved at the last moment by the Indian's confession. The story closes with Power leading the vanguard of Cortez's army towards Mexico City, Montezuma's last bastion.

Lamar Trotti wrote the screen play and produced it, and Henry King directed it. Antonio Moreno, Thomas Gomez, Alan Mowbray, George Zucco and Barbara Lawrence are among the others in the cast.

Unobjectionable morally.

mark & Sons, Inc., Remick Music Corp. and Harms, Inc. are controlled by Warner Bros. Pictures, Inc.; Paramount Music Corporation and Famous Music Corporation are controlled by Paramount Pictures, Inc.; and Movietone Music Corporation is controlled by Twentieth Century-Fox Film Corporation.

"Thus ASCAP, by virtue of its tremendous monopolistic power, has encompassed within itself the very producers of the motion pictures who, either through necessity or desire to share in the ASCAP 'pot,' have organized or acquired subsidiary or affiliated corporations engaged in the music publishing business and who in turn are members of ASCAP. The statutory monopoly which is granted to a copyright proprietor has been abused by a combination of copyright proprietors into an illegal monopoly, which in turn has drawn within its orbit a monopoly of motion picture producers.

"Were it not for the ASCAP illegal monopoly hereinabove outlined, bargaining for synchronization rights would take place simultaneously with the bargaining for public performing rights, since economically these rights are indivisible.

"The focal point for fair and competitive bargaining is at the production stage.

"It is at this point that the film producer has the ability to select the content thereof, including the music. The exhibitor is without voice in the selection of the components that make up the integrated film. Since he does not have the privilege or power of excluding the music from the film without destroying the dialogue and without violating the right of the producer to have the film presented as produced, the exhibitor must pay whatever charge is arbitrarily dictated by ASCAP. Thus does the exhibitor find himself between the upper millstone of the producers from whom he must license the film, and the nether millstone of ASCAP from whom he must license the musical performing rights of incidental music integrated into the film."

If, as the affidavit states, the leading members of the publishers group of ASCAP are either owned or controlled and their policies directed by several of the major companies, then the producers, in having ASCAP increase the seat-tax in theatres, are using it to revive the score charge under a different garb.

The Theatre Owners of America, the new exhibitor organization, which is dominated by the producer-distributor interests, is fighting to bring about a reduction in the tax increase announced by ASCAP. This effort is, indeed, praiseworthy, but it is not the right solution of the problem; the right solution would be the elimination of the seat-tax entirely, for the reason that, as stated repeatedly in these columns, the exhibitor has no choice as to what music should be recorded on the film, and he hasn't the privilege of either accepting or rejecting the music recorded on it—he has to play it regardless of his wishes. Therein lies the injustice.

As stated in this paper many times, the copyright law was framed before talking pictures came into existence. Consequently, it is lacking in provisions that would protect the exhibitor.

This paper hopes that Allied States Association, which is advocating legislation to modify the copyright law, will decide to investigate the ownership of ASCAP with a view to finding out just which of the major companies are part owners, and what is the size of their interests in it. This information should carry considerable weight in inducing the Congress to change the copyright law to the end that the distributors may be compelled to sell the exhibitor the complete exhibition rights to a picture, and not incomplete, as is now the case. The exhibitor should not be compelled to "cough up" more money for "side dishes" to the very companies that own the picture.

Let us again say that a reduction of the ASCAP seat-tax rate will not solve the problem; it must be eliminated completely.

LETTING THE PATRONS DECIDE

On the question of advanced admission price pictures, many exhibitors are unequivocally opposed to booking such pictures because they believe that the practice is harmful to the goodwill they have built up with their patrons. Other exhibitors accept such pictures either because they do not believe that the practice is harmful or because they fear that the prestige of their theatres might be damaged if they passed up the picture and it were shown by a competitor.

In between these two groups are the exhibitors who are neither for nor against the practice, but who are wary over booking advanced admission price pictures because of their inability to judge whether or not such pictures will be given support by their patrons. The Walter Reade Theatres apparently found itself in this category and decided to do something about it by asking their patrons to make known their feelings by a vote.

Selecting "Unconquered" and "Life With Father" as the pictures for which advanced admission prices would be required, the circuit polled its patrons in three of its theatres in Morristown, N. J., and two in Perth Amboy, N. J. The voting, which took place over a period of one week, was by means of a card for each film, with "yes" and "no" boxes, and those who voted dropped these cards in ballot boxes located in the lobbies of the different theatres.

The circuit has announced that approximately 55% of those who voted indicated that they would be willing to pay an advanced admission price for either "Unconquered" or "Life With Father," but it decided against booking either of the pictures in those communities and other New York and New Jersey towns where it operates theatres because, in its opinion, "the 55% was an insufficient majority to warrant booking the films."

In making this decision the circuit is careful to point out that the aforementioned communities were chosen because one is typical of the industrial type of town in which it has theatres, and the other is typical of the residential type of town.

Those of you who are wary about the reaction of your patrons if you booked an advanced admission price picture would do well to follow the lead of the Walter Reade Theatre by letting your patrons decide.

DEWEY THEATRE
2384 Coney Island Avenue
Brooklyn 23, N. Y.

November 19, 1947

Harrison's Reports
1270 Avenue of the Americas
New York 20, N. Y.

Dear Sirs:

Your article on the Hearst drive for screen censorship is commendable.

As you put it, the idea of a screen campaign for censorship of newspapers is inconceivable. However, how about having every film company and theatre in the country eliminate advertising in the Hearst newspapers? That would be an adequate reply to the senile "Lord of San Simeon."

Of course, this also would be inconceivable. because the industry hasn't the guts to go through with anything like that.

Sincerely yours,
(signed) Sid Klein

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P. S. HARRISON, Editor

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXIX SATURDAY, DECEMBER 6, 1947 No. 49

GAG THE "PRIMA DONNAS"

When an actor or an actress wants to say something about his or her work for public consumption, there is nothing wrong about it. But when they leave their own sphere and branch out into politics, something ought to be done to stop them, for this reason: When an actor attains popularity on the screen, he can no longer consider himself an individual—he belongs to the screen, which in turn belongs to the exhibitor, who has spent much time and money to help the actor attain his popularity. Of course, the producer, too, has made a huge investment in building up the actor. Any attempt on the actor's part, then, to advise others how to react, or to enlist their help on some political issue, is no different from an exhibitor who uses his theatre to promote the candidacy of this, that or the other politician.

An exhibitor's clientele consists of persons who have diverse opinions, political or otherwise. For him, then, to attempt to guide a Republican to vote for a Democrat, or vice versa, is to invite ill will that might wreck his business. The same remarks may be made of Hollywood players who undertake to tell the people of the United States how to think on a political issue. That player's following consists of persons of different opinions and when he undertakes to either advise them or to seek their help to make other people change their opinions on a political matter, it is, to put it mildly, unwise, for he not only estranges those of his fans who have a different opinion on the question, but also hurts the exhibitors' box-offices, for, when a patron resents an actor's interference in politics, the only way by which he can show his resentment is to stay away from the theatres that play his pictures.

In the October 24 issue of the Hollywood trade papers, about one hundred and thirty-five motion picture people—actors, actresses, writers and others, calling themselves the "Committee for the First Amendment," took an advertisement in which they appealed to the readers of those papers to protest against the Congressional Committee's hearings in Washington. Part of the appeal read:

"We are arranging for radio broadcasts and other steps to protest the conduct of the Washington hearings. If you wish to volunteer to help us or to contribute money, please wire: BILL OF RIGHTS, c/o Western Union, Beverly Hills, Calif."

Among the names listed were: Lauren Bacall, Humphrey Bogart, Henry Fonda, Paulette Goddard, Rita Hayworth, Katharine Hepburn, Paul Henreid, Van Heflin, Walter Huston, Marsha Hunt, Gene Kelly, Danny Kaye, Myrna Loy, Burgess Meredith, Dorothy McGuire, Gregory Peck, and Cornel Wilde.

No doubt, most of them were carried away by an inspired talk some one gave them to the effect that the First Article of the Constitution was in great danger. But did they stop to think of the harm they were doing to the entire industry, particularly to the exhibitors, by misleading the American public into believing that the entire motion picture industry approved of the attitude of the Ten "hostile" witnesses, who defied the Congressional Committee and accused it of Fascist tendencies? Did they realize, and do they now, that the Committee represents Congress and, since Congress represents the American people, that they were defying the American people? Who gave them the right to speak for the rest of us?

The attitude adopted by the motion picture industry's leaders will, I am sure, have a sobering effect on these self-appointed defenders of the First Article of the Constitution, as well as on the Ten recalcitrant witnesses. Some of these Ten are already threatening lawsuits as a result of their being ousted by the studios that employed them.

There is no question that, in some ways, the Thomas Committee mishandled the investigation in Washington. But in the opinion of this writer the Committee was goaded into taking action that was contrary to fair play. Its action, I am sure, would have been different had the witnesses shown a cooperative spirit. And the self-appointed defenders of the Constitution's First Article should have realized that what the Committee was trying to do was to uncover the bona-fide Communists and show them up, because the Communists are not like other normal persons—they are fanatics, their one aim being to force their will on the majority. They are no different than arsonists, for both work in the dark.

It is too bad that these Constitution defenders understand so little about the document they seek to defend. In an article titled "The Movie Hearings," which appeared in the November 24 issue of *Life* magazine, Sidney Olsen, who made a thorough analysis of the hearings as well as of the people who took part in them, said the following about the defenders of the First Article of the Constitution:

"The movie group, almost to a man, was made up of sincere, pleasant, well-meaning people. But the press, after meeting the stars (without benefit of scripts), were surprised and depressed to discover their extraordinary ignorance of their own govern-

(*Continued on last page*)

"Tycoon" with John Wayne, Laraine Day, James Gleason and Sir Cedric Hardwicke
(*RKO, no release date set; time,* 128 *min.*)

A fairly good Technicolor melodrama. Its mixture of drama, exciting action, romance and comedy will probably be labeled by the more critical as "hokum," which it is, but since the story is fast-moving and contains ingredients that have long proved popular, the bulk of the picture-goers should find it to their satisfaction. John Wayne makes a rugged hero as head of a construction gang driving a railroad tunnel through the Andes mountains in South America, and the complications that arise in his life as a result of the dangers his men face, and of his secret romance and eventual marriage to Laraine Day, restricted daughter of the railroad's fabulously wealthy owner, unfold with considerable drama and excitement, sparked by touches of good comedy. Some very spectacular effects have been attained in the depiction of several tunnel cave-ins, and of a roaring mountain stream that wrecks a newly-erected bridge. Wayne's efforts to strengthen the bridge against the raging flood waters are packed with excitement and suspense. The production is lavish and the photography excellent:—

Having contracted with Laraine's father, Sir Cedric Hardwicke, to build a railroad from his tin mines to the coast, Wayne is unable to secure from him additional funds to insure safety precautions for his men in the digging of a tunnel. Hardwicke's refusal causes a mutual dislike between both men, with Hardwicke's dislike increasing when Wayne meets and falls in love with Laraine. He rebukes her, but Laraine, aided by Judith Anderson, her father's social secretary, defies him and meets Wayne secretly. Hardwicke, angered, virtually kidnaps Laraine and tries to "break" Wayne by holding up supplies for his job. Wayne, however, doggedly continues his work. When Hardwicke finds Wayne and his daughter in a compromising but perfectly innocent situation, he arranges an immediate marriage ceremony to satisfy his ideas of honor. Laraine goes to live with Wayne at the construction camp, but his preoccupation with the work makes her unhappy. The death of one of his men in an accident, and the obstacles put in his way by Hardwicke, send Wayne into a rage; he deliberately dynamites the tunnel and announces that he will complete the contract by building a railroad bridge over a turbulent river. Unable to bear his attitude any longer, Laraine leaves Wayne and returns to her father. Wayne rushes the bridge steelwork in such a dangerous fashion that his partner, James Gleason, and his foremen quit the job in disgust. Reluctantly admiring Wayne for his tenacity, Hardwicke offers to extend his contract time, but he refuses to accept any favors. With only one more span to be put in place, Wayne finds the bridge endangered by a raging flood. His workmen, unwilling to take great risks, refuse to help him put the final span in place. Just as he is about to give up, Gleason and his old crew arrive and, by herculean efforts, get enough steel in place to save most of the bridge, although the flood destroys it in part. Recognizing Wayne's bravery and ability, Hardwicke undergoes a change of heart; he arranges for Wayne to become reconciled with Laraine, giving them his blessing, and sees to it that Wayne receives a new contract for the completion of the work.

Borden Chase and John Twist wrote the screen play from the novel by C. E. Scoggins. It was produced by Stephen Ames and directed by Richard Wallace. The cast includes Anthony Quinn, Grant Withers and others. Unobjectionable morally.

"Good News" with June Allyson, Peter Lawford and Joan McCracken
(*MGM, December; time,* 92 *min.*)

An enjoyable Technicolor musical, set against a nostalgic 1927 college background. Produced once before by MGM in 1930, it is a gay blend of comedy, romance and music, based on the successful Broadway musical comedy of the same name. The story itself is a featherweight tale, but it is breezy and serves well enough as a framework for the humor and the tuneful musical interludes, which give the film its most distinctive moments. Moreover, the zest with which the players enact their roles helps considerably to overcome the inconsequential plot. It is the kind of picture in which the players jump into a song or dance often, but this is not objectionable since they sing pleasantly and dance well. June Allyson and Peter Lawford do well in the romantic leads, and their renditions of several of the numerous popular songs are pleasing to the ear. Joan McCracken handles the dance routines expertly, and she sings well, too. The whole production is in the typical MGM lavish style:—

As captain of the college football team, Lawford can have his choice of the girls on the campus. His vanity suffers a severe blow with the arrival of Patricia Marshall, a vivacious co-ed, who vamps all the boys but rebuffs Lawford, using her meagre knowledge of French to belittle him. Smitten, Lawford enlists the aid of June Allyson, a librarian working her way through college, to coach him in French so that he might make his conquest of Patricia. June and Lawford find themselves attracted to each other and arrange to go to the prom dance together. He breaks the date, however, when Patricia decides that she wanted him to be her escort. June is heartbroken. Patricia keeps Lawford in a whirl and agrees to marry him if he wins the big football game. In the course of events, Lawford fails in his French examination and is disqualified from playing in the big game. The professor, under pressure from the students, agrees to permit Lawford to take the examination over, and June, though peeved at him, agrees to coach him once again. He passes the examination and at the same time comes to the realization that he really loved June and not Patricia. Aware that winning the game would mean marrying Patricia and losing June, Lawford plays slovenly. A teammate learns of his predicament and passes the information on to June. Cleverly playing her cards, June tricks Patricia into giving up Lawford for a supposedly wealthy student. Lawford, learning of his "release," goes on to win the game, and it all ends with June in his arms.

Betty Comden and Adolph Green wrote the screen play from the musical comedy by Lawrence Schwab, Lew Brown, Frank Mandel, B. G. DeSylva and Ray Henderson. Arthur Freed produced it, and Charles Walters directed it. Ray Mc Donald, Mel Torme, Donald MacBride, Tom Dugan and Loren Tindall are included in the cast. Unobjectionable morally.

"The Tender Years" with Joe E. Brown, Richard Lyon and Josephine Hutchinson
(*20th Century-Fox, no release date set; time,* 81 *min.*)

A very fine top program picture. It is the kind that will appeal to every picture-goer, particularly to those who love dogs. There are many thrilling situations in it. The scenes of dog fighting are such situations. They have been seen in pictures in this manner for the first time, and they have been approved by the Society for the Prevention of Cruelty to Animals only because of

the underlying moral. But what stands out most is the human interest in the story, effected by the fine relationship of father and son. Joe E. Brown is fine as the minister, and Richard Lyon, a likeable 12-year-old youngster, who is the son of Bebe Daniels and Ben Lyon, does well in his part. With the exception of a spot here and there, the direction is good:—

Slasher, a boxer trained to fight other dogs, is worsted in a dog fight and his owner whips him unmercifully so as to make him more ferocious. But Slasher resents the treatment and, at an opportune moment, runs away. The following morning, Richard Lyon, young son of Joe E. Brown, minister of the Coopersville Protestant Memorial Church, enters the Sunday School quarters and is confronted by a ferocious growl—it is Slasher, covered with blood from the fight the night before. Richard, recollecting his father's teachings on the treatment of animals, talks to the dog in a slow and modulated voice, winning the animal's confidence and friendship. At once they become pals. He names the dog Dusty. The dog's owner, James Millican, soon appears and demands his return. Richard refuses to give up Dusty, but his father makes him realize that he must do so. Accompanied by Jeanne Gail, his playmate, Richard delivers the dog to Millican's barn. There they are confronted by an appalling sight—Millican whipping dogs unmercifully in order to make them ferocious fighters. Shocked, the youngsters return home with Dusty and report their findings to Brown. The minister seeks the aid of an influential Senator to save Dusty from Millican's cruelty, but the Senator advises Dusty's return, for there was no other way out. Brown returns Dusty to Millican, but loses his son's comradeship because the youngster could not understand why his father should send Dusty back to cruelty. Disconsolate, Richard steals out of the house and goes to Millican's barn to recover Dusty. Brown follows the boy and, finding him in the act of releasing the dog, aids him. They hide Dusty in the woods. On the following day Millican prefers charges against Brown, but rather than surrender the dog Brown elects to stand trial, Richard, to save his father from jail, goes to fetch Dusty. He is followed by Blaney Lewis, Millican's suspicious young son. In attempting to keep up with Richard as he crosses a stream, Blaney falls overboard from a skiff. The drowning boy's cries attract Richard and he rushes to the rescue. Dusty, breaking loose, follows him and, by swimming near both boys with a dry branch in his mouth, helps in the rescue. Millican, grateful for his son's rescue, makes a present of Dusty to Richard, who thinks that the millennium has come.

The story is by Jack Jungmeyer, Jr., who acted also as associate producer and collaborated on the screen play with Arnold Belgard. It was produced by Edward L. Alperson and directed by Harold Schuster. The cast includes Noreen Nash, Griff Barnett and others. An excellent family picture.

A FAMOUS COLUMNIST SUPPORTS A HARRISON'S REPORTS' IDEA

Discussing the Marshall Plan for European recovery in his November 22 column, Drew Pearson, the famous columnist, said partly the following:

"Instead of dumping a lot of money into the lap of certain European governments . . . why not lend that money . . . through the RFC to different American companies which, in turn, could undertake rebuilding certain segments of European industry?

"If we are going to reconstruct Europe, we might as well do it in such a way that we don't have to keep dumping American money there year after year. American know-how, initiative and enterprise can accomplish this."

It is exactly what HARRISON'S REPORTS suggested in the editorial, "A WAY TO SAVE THE FOREIGN MARKET," printed in the September 20 issue. The only difference is that Mr. Pearson did not confine himself to any one industry, whereas this paper made its suggestions to the motion picture industry exclusively; and that Mr. Pearson suggested that the money for the European industry's rehabilitation come from the United States Government, whereas HARRISON'S REPORTS suggested that the money frozen by the foreign governments be used for that purpose. But the thought is just the same—to help European industry produce goods to sell us, so that the European governments may be able to obtain the much-needed dollars.

THE WORKERS' INFERNO

Under the caption, "U.S.S.R. — WORKERS' INFERNO," the November 29 issue of *Collier's* magazine, publishes an extremely interesting article on the worker's lot in Soviet Russia, written by John K. Leino.

The *Collier's* editor introduces the author as follows:

"Mr. Leino is an American carpenter who has been in or close to the organized working people's movement since boyhood. After spending fourteen years working in the Soviet Union, he contrasts the conditions there with those here in America."

Mr. Leino presents an intelligent yet unbiased picture of the working conditions in the Soviet Republic. A person who has spent fourteen years in that country, ought to know what he is talking about.

If any American citizen still thinks that the Soviet Communistic system is better than the American capitalistic system, he should read this article and study it.

Mr. Leino closes his article as follows:

"Considering all these things which I experienced or observed during my 14 years in the Soviet Union, I'd say that if the U.S.S.R. is a worker's paradise, I'll take 'capitalistic oppression'."

LIPPINCOTT PICTURES, INC.
4729 LUDLOW STREET
PHILADELPHIA 39, PA.

November 25, 1947

Mr. P. S. Harrison
HARRISON'S REPORTS
1270 Avenue of the Americas

Dear Mr. Harrison:

"It's an ill wind that blows no good."

Some of the major companies are now showing interest in small sub-subsequent run accounts. Companies which have been difficult and frequently impossible to deal with are listening to the "little fellow" and attempting to sell him.

This all came about since the imposition of the British Tax.

It is most unfortunate that this condescension to recognition of the needs of the "little fellow" must be accomplished through a situation outside his control or influence.

Looking ahead, one cannot help but wonder whether his needs will continue to be recognized when the current situation has been adjusted.

Yours sincerely,
(signed) H. P. Lippincott

ment and the workings of Congress. The movie people seemed perfect examples of what Editor John Fischer has called 'The Lost Liberals. . . .' "

It was these who set out, with much fanfare, to defend the First Article of the Constitution.

Eric Johnston, head of the producers' association, who has done a great deal since the evening of the Picture Pioneers' dinner in New York to undo the painful impression that was created in the minds of the majority of the people about the industry, has another important task to perform—to teach these one hundred and thirty-five "Constitution Defenders" the harm that their action has done to the motion picture industry, which has put them on the pedestal they now stand. He should tell them that, on important matters such as a Congressional Committee investigation of Communistic activities in Hollywood, to forget being prima donnas and be regular human beings.

A PICTURE LICENSING FORMULA WORTH STUDYING

Robert H. Poole, executive secretary of the Pacific Coast Conference of Independent Theatre Owners, consisting of organizations embracing the states of California (North and South), Arizona, Nevada, Northern Idaho, Montana, Oregon, Washington and the territory of Alaska, has sent to this paper a formula for picture licensing that, he asserts, will, if adopted, prove beneficial both to distributors and exhibitors alike.

On the face of it, the formula looks fair, and I am publishing it for your consideration.

Mr. Poole bases his own formula on the well known formula of making the seven days of the week represent 10 units: One unit each for Monday, Tuesday, Wednesday, Thursday and Friday; two units for Saturday; and three units for Sunday. He divides the week into two five-unit groups—Sunday, Monday, and Tuesday as one five-unit group; and Wednesday, Thursday, Friday and Saturday as the other five-unit group.

He estimates that the 5-unit playing time of 8000 of the small theatres, at $50 per unit, equals $2,000,000, and concludes that the average cost of production and distribution on percentage pictures is estimated not to exceed normally $2,000,000.

In his calculation, Mr. Poole emphasizes that he does not include the "approximately 10,000 affiliated and circuit [independent?] theatres in the United States, nor foreign theatres, all of which automatically are to be considered in comparing the COST OF PLAYING TIME against the COST OF PRODUCTION AND DISTRIBUTION."

The following is the formula:

"On percentage pictures, limited in number per selling season, the Distributor to be guaranteed 15% of the gross up to the point where said gross reaches the theatre's overhead (including other film attractions) plus such 15% film rental; then the theatre to receive an amount equal to the 15% film rental guaranteed the distributor; thereafter the distributor and theatre to share dollar for dollar of the gross."

To show how the formula works, Mr. Poole gives the following example, using a five-unit overhead of $200 with a gross of $300:

15% of $200 guaranteed Distributor .	$ 30.00
Theatre overhead	200.00
Theatre share	30.00
	$260.00
Distributor share of balance of $40 . .	20.00
Theatre share of balance of $40 . .	20.00
	$300.00

Mr. Poole suggests that the exhibitors apply this formula to their own theatre's gross and overhead to see the protection it offers, compared with present sales policies.

WILL THE AFFILIATED CIRCUIT HEADS EVER LEARN A LESSON?

All the suits that the Federal Government has brought against the major companies, theatre-owning and not, have been caused by the greed of affiliated circuits.

You would think that, in view of the fact that the decisions in the courts have gone against them, they would try to conduct their business in full compliance with the law. But such does not seem to be the case. For instance, many independent exhibitors demand that, when they are compelled to increase their admissions on top-bracket pictures, they be permitted to play the pictures day-and-date with the affiliated circuit theatres. The distributors, in the main, are willing to satisfy the exhibitors' wishes. But what happens? I have been informed reliably that the heads of some affiliated circuits have intimated to the distributors that they would be "crucified" (the exact word used) if they should accede to the wishes of the independent exhibitors in this demand—they (the affiliated circuit heads) are unwilling that the independent exhibitors be given this right.

Although the affiliated circuit heads do not warn the distributors in writing lest such a letter fall into the hands of the Department of Justice, the abuses will eventually be proved by the acts, not of commission, but of omission. In other words, when the Department becomes convinced, by many acts of omission, of the independent exhibitors' inaability to play pictures day-and-date with the affiliated circuit theatres, it may hail both distributors and affiliated circuits to the courts, accusing them of violation of the Sherman Act and of the Clayton Act.

The affiliated circuit heads rely, of course, on the fact that there is no written document containing a demand that the distributors refrain from letting the independent exhibitors play pictures day-and-date with their theatres, but when employees of either distributors or affiliated circuit theatres are put on the witness stand to be examined, some one will reveal the truth to avoid perjury with a consequent conviction. It is then that the blow will fall.

There is enough profit for everybody in this industry under fair rules, and this paper cannot see why some persons should insist upon violating the law in order that they may make greater profits than the weaker fellows.

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P. S. HARRISON, Editor

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXIX SATURDAY, DECEMBER 13, 1947 No. 50

THE ALLIED CONVENTION IN MILWAUKEE

With more than eight hundred independent exhibitors in attendance, the National Allied Convention in Milwaukee last week lived up to the promise that it would be an "unbossed and unfettered convention," so that the exhibitors would have the opportunity to speak their minds about any topic and about any company's policies and practices. Many of the exhibitors present called it the most enthusiastic convention they have attended in years.

The business sessions opened under the able guidance of Jack Kirsch, president of National Allied, who made it clear to the delegates that they had come to a convention "of independent exhibitors, for independent exhibitors, and by independent exhibitors," and that every one present was free to take the floor for a discussion of any topic he had in mind.

The opening day's discussions were devoted to militant attacks by the different speakers against the proposed increase in the ASCAP fees, and against the advanced admission price evil.

Speaking on advanced admissions, Sidney E. Samuelson, general manager of Allied of Eastern Pennsylvania, declared that the distributors, in defiance of the Statutory Court's decision holding the fixing of admission prices illegal, have turned the period granted by the Supreme Court's stay order, pending a review of the lower court's decision, into a "Roman Holiday" by compelling the exhibitors to show certain pictures at increased admission scales. The distributors, he said, have lost the "common touch"—they have forgotten, in their grab for roadshow prices, that motion pictures are supported mainly by people with modest incomes.

Pointing out that the distributors, by continuing their demands for roadshow prices, are not relieved legally from responsibility for violation of the anti-trust laws, Samuelson declared that it was the intention of his organization to file damage suits against them. Several other speakers, among them Col. Harry A. Cole, of Texas, Edward Lachman, of New Jersey, Leo Yassenoff, of Ohio, and Joseph P. Uvick, of Michigan, voiced vigorous opposition to the practice, after which the delegates ratified unanimously the declaration of policy adopted by the Board of Directors at the Michigan meeting in October, which puts the independent exhibitors on record as being opposed to playing advanced admission pictures and, when compelled to do so, to inform the public of the reasons why the increased admissions charged are beyond the exhibitor's control.

On the subject of ASCAP, Nathan Yamins, of Boston, led the onslaught with a stinging attack against the proposed increase in the seat tax and against ASCAP's injudicious use of its monopolistic powers. He recommended to the exhibitors that they refuse to sign new contracts with ASCAP either before or after February 1, and declared that, in his opinion, ASCAP, as a practical matter, will not start individual lawsuits against thousands of exhibitors lest it stir up a hornet's nest and hasten passage of the amendment to the copyright law, which Allied is advocating to curb the Society's taxing powers. Yamins, as well as several other Allied leaders who backed his recommendation, expressed the opinion that ASCAP, faced with organized defiance, would back down on its demands and invite bargaining.

At this point Mrs. Ethel Miles, of Columbus, Ohio, suggested from the floor that Allied, through assessments on its members, indemnify any exhibitor who might be sued by ASCAP if he carried out the suggestions of the Allied leaders, so that no exhibitor would be afraid to go along with the plan out of fear that he alone would have to stand the expense and possible damages of a lawsuit against his theatre.

Mrs. Miles' proposal for the protection of exhibitors who do not sign ASCAP contracts was received among the delegates with popular approval, and it formed the basis for a plan that was adopted at a special session of the Board of Directors, with 16 board members approving and 1 (Iowa-Nebraska) dissenting. The plan is as follows:

"1. That each exhibitor member desiring to participate in the plan shall pay to a committee to be named, a sum equal to one year's dues to ASCAP at whatever rate may then be in effect for each theatre which he wishes to enter into the plan, the theatre or theatres to be named in the subscription agreement.

"2. The Committee will then make substantially the following proposition to ASCAP: In consideration of ASCAP's agreement not to sue or otherwise molest the subscribing exhibitors for failure to sign a contract, the Committee will deposit in escrow an amount equal to one year's dues to ASCAP, upon the condition and understanding that if, by the end of the year there has not been a final decision on ASCAP's status under existing law, or if the Copyright Law has not been amended so as to curb ASCAP's activities, then the funds deposited in escrow shall be turned over to ASCAP and received as dues of the subscribing exhibitors.

"3. Since it is by no means certain that a final decision can be secured, or the passage of legislation effected within a year, the Committee will seek an agreement with ASCAP which will permit of a renewal of the arrangement for an additional year, if necessary, for such number of subscribing exhibitors as may wish to continue in the plan, the funds to accumulate in the hands of the depository under the escrow agreement.

"4. In case the Committee is unable to make such an arrangement with ASCAP, then the funds paid in by the subscribing exhibitors, equal to one year's dues to ASCAP shall become a defense fund to be disbursed in the sole discretion of the Committee in aiding in the defense of suits brought by ASCAP, or its copyright-owning members, against the subscribing exhibitors, or any of them, to the extent that such aid is feasible and agreeable to the subscribing exhibitors concerned, and so long as the fund holds out.

"5. The Committee will be appointed by the President of National Allied with the approval of the Executive Committee, and the members shall serve without pay and shall be bonded. They will pledge their best efforts to administer the plan in the interest of the subscribing exhibitors without favoritism or discrimination. The subscription agreements, however, shall stipulate that the Committee shall be held harmless for all actions taken in good faith and shall not be liable for errors of judgment."

The plan has been submitted to Allied's regional units, each of which is to canvass its members and report not later than Jan. 10, 1948 (a) the number of individual members

(*Continued on last page*)

"T-Men" with Dennis O'Keefe, Wallace Ford and Alfred Ryder

(*Eagle-Lion, Jan. 15; time, 91 min.*)

Utilizing a semi-documentary technique with factual backgrounds, Eddie Small has fashioned a crackerjack melodrama in "T-Man," an absorbing story revolving around the risks taken by U. S. Treasury Department agents in their efforts to break up a counterfeit money ring. The story, which is based on an actual case in the files of the Department, holds one's interest tightly from start to finish, and it is loaded with the type of action and suspense that will keep most spectators sitting on the edge of their seats. It is by no means a picture for the timid, for the action is tough and at times quite brutal. Dennis O'Keefe, heading a capable cast, gives a realistic portrayal as one of the agents who tracks down the countrefeiters by posing as a peddler of phoney money and worming his way into their confidence. It is easily his best performance to date. Top credit is due Anthony Mann whose direction is responsible for the swift pace, the suspense, and the fine performances turned in by the entire cast. It is the sort of picture that lends itself to exploitation. Moreover, it is worth selling:—

Assigned to discover the identity of a counterfeiting ring, Treasury Agents Dennis O'Keefe and Alfred Ryder go to Detroit and, posing as former members of an extinct "mob," work their way into a "cut-liquor" racket in which the tampered bottles were sealed with fake revenue stamps. Through clever deductions they discover that the stamps were sent from Los Angeles by Wallace Ford, a hypochondriac. O'Keefe goes to the West Coast and, after a long search, locates Ford and gains his confidence by posing as a peddler of counterfeit money and by proving that he could provide a set of counterfeit plates that were better than any the gang had in its possession. O'Keefe's meeting with the gang is marked by a brutal beating because of their suspicions, but they accept him when he proves that he wanted to make a deal because of their supply of superior banknote paper. He insists, however, that the deal be made with their leader, whose identity they were keeping secret. Meanwhile Ryder, who, too, had worked his way into the gang by posing as O'Keefe's partner-in-crime, tricks Ford into believing that the gang planned to murder him. Panicky, Ford reveals that he had a notebook with information that could jail the leader, whom he telephones and threatens. Shortly thereafter, the gang murders him. Ryder, too, is murdered by them when they discover information identifying him as a "T-Man," but before he dies Ryder conveys to O'Keefe, whom the gang did not yet suspect, the whereabouts of Ford's incriminating notebook, which O'Keefe sends to Washington. Unsuccessful in their efforts to obtain the plates from O'Keefe, the gang finally agrees to take him to the leader, whose hideout was aboard a freighter in Los Angeles harbor. There he is double-crossed by the gang and, after a series of suspenseful happenings, starts a gun battle with them. But other "T-Men," who had followed O'Keefe by a pre-arranged plan, board the ship in time to rescue him and capture the entire ring.

John C. Higgins wrote the screen play from a story by Virginia Kellogg, and Aubrey Schenck produced it. The cast includes June Lockhart, Jane Randolph, Charles McGraw and others.

Adult fare.

"My Wild Irish Rose" with Dennis Morgan, Andrea King and Arlene Dahl

(*Warner Bros., Dec. 27; time, 101 min.*)

A diverting Technicolor musical, based on the life of Chauncey Olcott, the noted Irish singer-composer. Its story depicting Olcott's early struggles, his rise to fame, and his romantic difficulties, is cut from a common cinema pattern and parts of its are considerably slow, but one is prone to overlook these failings because of the enjoyment one receives out of the well-staged production numbers and the popular Irish melodies, sung pleasantly by Dennis Morgan. Moreover, it has a fair share of good comedy, with Ben Blue, Alan Hale, and George Tobias provoking the laughs. Arlene Dahl, a newcomer, does well in the romantic lead, and Andrea King, as Lillian Russell, is effective, as is George O'Brien, as William Muldoon. From the production point of view the picture is top-notch, and the atmosphere of the 1890's has been caught effectively, and wihle it is no great shakes as a musical entertainment it is good natured and generally pleasing:—

Olcott (Dennis Morgan) leaves home to seek a singing career and, in New York, manages to meet Lillian Russell. She takes a liking to him but is unable to further his career. He goes to Buffalo, where he obtains a job as a singing waiter and falls in love with Rose Donovan (Arlene Dahl), whom he had rescued from a runaway horse. There, he joins a minstrel troupe, but dissatisfied with his progress he decides to try his luck on Broadway. He meets Lillian in one of the booking offices and she engages him as her new leading man. The close attachment that grows up between them is misunderstood by Rose, who walks out on Olcott. But Lillian steps out of their lives and brings them back together. Olcott next makes the acquaintance of William Scanlan (William Frawley), a beloved but aging Irish tenor, who hires him to sing backstage while he (Scanlan) appears to be singing on the stage. The ailing singer is unable to apear one day and Olcott, substituting for him, wins acclaim as the great new Irish tenor. It all ends with his marriage to Rose.

Peter Milne wrote the screen play from a book by Rita Olcott, William Jacobs produced it, and David Butler directed it. Suitable for the entire family.

"Devil Ship" with Richard Lane, Louise Campbell and William Bishop

(*Columbia, Dec. 18; time, 61 min.*)

A minor program melodrama that has little to recommend it. The story is thin and only moderately interesting, and the footage has been padded considerably with library clips of ships at sea and of deep-sea fishing methods. Moreover, none of the players means anything at the box-office. Even the action sequences are only mildly exciting. The production values are modest, the direction ordinary, and the performances, considering the material the players had to work with, adequate. There is some romantic interest, but it falls flat:—

Richard Lane, captain of the Devil Ship, loses his contract to transport criminals to Alcatraz when a guard discovers several saws attached to the vessel's stern. These had been planted by Anthony Caruso, the ship's engineer, who was a tool of Damian O'Flynn, a gang leader. Through the aid of his friend, William Bishop, captain of a deep-sea fishing boat,

Lane secures a fishing contract from a cannery. He makes a record catch on his first trip, and on the way home saves Bishop's life when the young captain's ship founders in a storm. Lane takes the injured Bishop to the home of Louise Campbell, a widow, with whom he was in love, and soon discovers that Bishop was winning her affection. Meanwhile O'Flynn arranges for two escaped convicts to be stowed aboard the Devil Ship as it prepares for its next trip. As the ship gets underway, O'Flynn and several of his henchmen come aboard and, at gunpoint, force Lane to head for a foreign country. Bishop, who had come along on the trip as co-captain, starts a gun battle with the gangsters during a violent storm. Caruso, mortally wounded, reveals to Bishop the truth about the saws. Lane is injured seriously, and Bishop, though badly hurt himself, manages to overcome the gangsters and guide the ship back to port. Bishop informs the authorities of what happened, thus absolving Lane, who regains his franchise to transport criminals and reunites with Louise.

Lawrence Edmund Taylor wrote the original screen play, Martin Mooney produced it, and Lew Landers directed it. The cast includes Marjorie Woodworth and others. Unobjectionable morally.

"The Chinese Ring" with Roland Winters

(*Monogram, Dec. 6; time, 67 min.*)

Fairly good for double-bills. It is unfortunate that the reviewer, when reviewing a Charlie Chan picture, either consciously or unconsciously compares the work of Roland Winters, the new lead, with that of the late Warner Oland, who seemed to have been born Charlie Chan. But Mr. Winters, in appearance, looks more like the late Mr. Oland than did the late Sidney Toler. In speech, however, he falls somewhat short, but he shows promise: with hard work and study, he should be able to imitate Chinese-English far better than he is doing now. The story holds one's interest fairly well:—

Jean Wong, a Chinese Princess, comes to the United States with one million dollars to buy aeroplanes for China and smuggle them out of the country. She falls into the hands of swindlers, through Thayer Roberts, who profesesd to know her brother in China. Aided by Captain Philip Ahn and Byron Foulger, Roberts swindles the Princess of almost all her money. She calls on Charlie Chan to seek his aid and, while waiting in his office, is murdered mysteriously. A written clue scrawled by the Princess before she dies leads Chan to Ahn's ship. Ahn disclaims any knowledge of the murder. In the course of events, Ahn and Roberts, suspecting that Foulger was double-crossing them, abduct him and Chan and imprison them in the hold of the ship, which was about to sail. Manton Moreland, Chan's valet, suspects where Chan had been imprisoned and so informs Victor Sen Young, Chan's son. They enter the hold and liberate Chan. Police Sergeant Warren Douglas, who had been working on the case with Chan, raids the ship and arrests the crooks. Roberts and Ahn are accused of the murder, but Chan, through clever deductions, proves that the murderer was Foulger.

James S. Burkett produced it from an original screen play by Scott Darling, and William Beaudine directed it.

Not objectionable for children if the fact that it is a swindler story with several murders is overlooked.

"The Senator Was Indiscreet" with William Powell and Ella Raines

(*Universal-International, January; time, 81 min.*)

A highly amusing satire that pokes fun at the American political scene and at the gullibility of the American public. While many people will find much to laugh at in the broad treatment given this comedy, many others, particularly the country's lawmakers, may look upon it as a picture that is in questionable taste because, although done in jest, it may plant in the mind of some of those who see it the idea that elected representatives of the people are controlled by crooked politicians, let alone the fact that it comes at a time when this country is trying to sell the world on the American way of life. That the picture might become a subject of controversy is quite possible, and for that reason the exhibitors will do well to keep themselves informed of its acceptance before booking it. An exhibitor would do well also to acquaint himself with how the Congressional representatives in his district feel about the picture for, if they resent it and it is played by the exhibitor, they may not be willing listeners when approached on legislative matters that affect an exhibitor's interests.

Briefly, the story revolves around an aged Senator, pompous and stupid, who, having presidential aspirations after twenty years in the Senate, proceeds to build himself up as a candidate through skillful ballyhoo methods. He does this in defiance of the party leaders, whom he keeps at bay by threatening to reveal the contents of a diary in which he had meticulously recorded, during his thirty-five years in politics, party secrets that could send countless politicians to jail. Complications arise when the diary disappears mysteriously and the frightened politicians alert party leaders throughout the nation to prepare to leave the country in a hurry. The diary is eventually recovered by the Senator's press agent, whose pangs of conscience over the politcians' crooked antics cause him to turn over the diary to his sweetheart, a newspaperwoman, who publishes the contents. It ends with the crooked party leaders, including the Senator, fleeing the country.

The entire action is filled with situations and gags that keep one laughing almost continuously. The stunts used by a politician with presidential aspirationtions, such as his induction into an Indian tribe, his evasive answers regarding his candidacy, and his campaign promises designed to please the particular group he addresses, are lampooned in a broad satirical way. William Powell, as the wind-bag, dim-witted Senator, plays the role in a broadly humorous way, and Peter Lind Hayes, his press agent, gives a fine account of himself, making the part believable. Top supporting roles are turned in also by Ella Raines, as the skeptical newspaperwoman in love with Hayes; Ray Collins, as the bullying political boss; Arlene Whelan, as a rival politician's "sweetie," who steals the diary; and Hans Conreid, as a Communistic waiter. Among the others in the cast are Allen Jenkins, Charles D. Brown, and Milton Parsons. In a gag finish, Powell is shown as ruler of a tiny South Pacific island, with Myrna Loy, in native clothes, as his wife.

Nunally Johnson produced it from a screen play by Charles MacArthur, based on a story by Edwin Lanham. George S. Kaufman directed it.

Adult entertainment.

that have committed themselves to the plan; (b) the amount of each individual subscription to the fund, computed as above, and the total for the territory. If at the time the commitments are made, ASCAP's rates have not been announced, the amounts need not be reported, but the subscriber in each instance will be made to understand the subscription shall be at the new rate, whatever that may be.

Wm. L. Ainsworth, president of the ITO of Wisconsin and Upper Michigan, announced that his organization, with 80% of its total membership present at the meeting, had approved the plan unanimously.

Another highlight of the convention was the address of Abram F. Myers, Allied's general counsel and chairman of the board. In reviewing the government suit now pending before the Supreme Court, Mr. Myers stated that argument had been set for the week beginning January 12 and expressed the belief that a decision would be handed down some time in March or April. He castigated the distributors for their legalistic antics in trying to get around the decision, and he informed the Convention that Allied is preparing a brief as *amicus curiae*, which he hoped would be accepted by the Supreme Court. The brief, he said, will support the Government in its plea for total theatre divestiture, and will oppose the competitive bidding system ordered by the Statutory Court because of the burdens and disadvantages it places on the independent exhibitor. Mr. Myers said that it is inconceivable that the Supreme Court will uphold competitive bidding since it is not in accordance with the traditional remedies under the Sherman anti-trust law.

Admitting that anything can happen during the Supreme Court hearings, Mr. Myers nevertheless expressed the opinion that the Government will emerge victorious in its fight for total divestiture. He cited two "straws in the wind" as being indicative of how the Supreme Court feels. The first "straw" is the Court's recent refusal to hear the appeal on the Jackson Park Case, thus leaving in that case several issues that could be resolved only by a ruling in the New York Case ordering total divestiture of affiliated theatres. The second "straw" is the Supreme Court's recent action in deleting from a decision in the U. S. vs. National Lead Co. anti-trust case a passage that, in effect, would make an order for divestiture applicable only to affiliated theatres that formerly had an independent status. By striking this passage from the decision in the National Lead Case, the Supreme Court, in the opinion of Mr. Myers, has opened the way for an order of total theatre divorcement in the New York Case.

Elsewhere in his address Mr. Myers pointed out the difference between Allied and the Theatre Owners of America in the handling of trade practices. He said, in effect, that, with Allied, there is no pussyfooting, no policy of appeasement, no sidetracking of vital subjects, and no postponement of action to find out what the producer-controlled "bigshots" think about it. He reviewed also the events which, through the years, had brought Allied to the decision that litigation and legislation were the only means by which the independent exhibitors can hope to overcome the producer-distributor abuses, since unity meetings had always failed because of the distributors' refusal to grant concessions.

Another Convention highlight was a militant plea by Benjamin Berger, head of North Central Allied, for the raising of a $100,000 fund to be used in a public relations program to acquaint the public of the abuses the exhibitors suffer at the hands of the distributors, abuses that affect the interests of the public itself. He offered to start the fund with a personal contribution of $1000. Action on Mr. Berger's proposal was tabled for further study by the board of directors.

Numerous other important topics were discussed by the different speakers.

Sidney E. Samuelson, chairman of the Allied Caravan Committee, explained in detail the system employed by Caravan to explode the national sales policy myth and to keep Allied members informed of film prices paid in situations comparable to their own. Several delegates took the floor and spoke of their ability to keep film salesmen from demanding extortionate rentals because of the information supplied to them by Caravan. All agreed that the service was invaluable.

Pete Wood, of Ohio, S. D. Kane, of Minneapolis, and W. A. Prewitt, Jr., president of Allied Theatre Owners of the Gulf States, the national association's newest unit, spoke informatively on taxation, its causes, and manner in which it may be combatted.

Irving Dollinger, of New Jersey, spoke on the shortage of prints, claiming that it resulted in favored theatres getting additional clearances.

Trueman Rembusch, of Indiana, cited statistics showing that the quality of pictures today is far below the level of two years ago.

As keynote speaker, John M. Wolfberg, president of Allied Rocky Mountain Independent Theatres, forcefully castigated the producers for extravagances that serve to maintain the monopoly through a product shortage, and he attacked the TOA as a producer-controlled exhibitor organization that seeks to preserve the monopoly that Allied will ultimately destroy. He predicted that a new Allied unit will be formed in the Kansas-Missouri territory before the end of the year.

Adopted unanimously at the closing session were resolutions condemning the use of local checkers; the artificial curtailment of product; the tying-in of features and shorts as a condition of obtaining the product desired; the distributors' practice of invading the business privacy of the exhibitor by inquiring into his operating costs under the pretense of arriving at a fair film rental; and the organized attempt by distributor sales heads to gouge from the exhibitors further increases in the already high film rentals, using as a pretext the alleged loss of the foreign market revenues. Another resolution called for curbs on ASCAP's monopolistic power by means of litigation and legislation. A final resolution extends a vote of thanks to Attorney General Tom Clark and his associates for their efforts to restore free competition to the motion picture industry.

The Wisconsin exhibitors, headed by genial Bill Ainsworth, their president and Convention Chairman, deserve great credit for the way in which they handled the Convention. The social activities were well planned, and they looked after the needs of every one. The closing banquet was a brilliant affair, with Dennis Morgan the guest of honor. Bill Ainsworth is a first-class showman, so good, in fact, that the next time he runs a convention he had better prepare for double the attendance, so highly successful was this one.

UPHOLDING THE POWER OF CONGRESS

In a 2-to-1 decision that will undoubtedly give little comfort to the Ten "hostile" Hollywood witnesses, who defied the Congressional Committee and were subsequently indicted by a Federal Grand Jury for contempt of Congress, the U. S. Court of Appeals in New York this week upheld a lower court's contempt conviction of Leon Josephson, an admitted Communist, who had refused to testify before a subcommittee of the House Un-American Activities Committee.

Stating that the Bill of Rights does not bar a Congressional inquiry, the majority opinion declared, in part, that "the power of Congress to gather facts of the most intense public concern, such as these, is not diminished by the unchallenged right of the individuals to speak their minds within lawful limits."

In a discussion of First Amendment of the Constitution (freedom of speech), the Court held that Congress could and should curtail freedom of speech where "there is a 'clear and present danger' that its exercise would . . . imperil the country and its constitutional system, including, until amended, the peaceful process of amendment."

As to Josephson's argument that the Committee was not seeking to prepare remedial legislation but to expose the political beliefs and affiliations of individuals and groups, the Court had this to say:

"The principle of disclosure is, we believe, the appropriate way to deal with those who would subvert our democracy by revolution or by encouraging disunity and destroying the civil rights of some groups."

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"The Senator Was Indiscreet" Should Be Withdrawn

When "Mr. Smith Goes to Washington" was produced in 1939, HARRISON'S REPORTS had this to say, in part, in an editorial that appeared in the October 21 issue of that year, under the heading, "Frank Capra's Lack of Good Taste":

"Under the democratic system of our Government, a citizen may employ his right to express his opinion without molestation, so long as he does not violate the law.

"The right of the citizen to express his opinion freely, however, places on him certain moral obligations. One of such obligations, for example, is to use discretion if the exercise of that right should wound the feelings of other citizens, or if he should present the United States of America abroad in a bad light. He is not compelled to restrain himself by law; he must do so as a result of his ability to discern when his words, his criticisms, may hurt the nation itself—lower it in the estimation of people, abroad as well as at home, particularly abroad.

"In producing 'Mr. Smith Goes to Washington,' Mr. Frank Capra has not exercised such a discretion; he has presented the United States Senate as a body the members of which are elected to their office by the support of crooked politicians, to whom they remain subservient during their term of office."

The editorial went on to criticize Mr. Capra for his lack of good taste in casting a reflection upon the integrity of the United States Senate, particularly at a time when the whole world was going through strenuous days, and the prestige of the United States was needed to bring peace among the warring nations. It pointed out that, when the people of other countries will see the picture and will be made to believe that the United States Senate, the entire Congress for that matter, is controlled by crooked politicians, they will have little faith in such a nation as a promoter of peace. That the picture was used subsequently by the Nazis and Japanese as an example of the degeneration of American democracy is well known to the readers of these columns.

What was said by this paper of Mr. Capra's lack of good taste in 1939 may be said today of Mr. Nunnally Johnson and those who collaborated with him in the production of "The Senator Was Indiscreet," for in producing this satire on national politics and politicians they have cast an odious reflection, not only on the members of the United States Senate, but also on the country's political leaders, the people of the United States, and the Presidency itself.

"Mr. Smith Goes to Washington" did enough harm to the nation when it was produced and shown; "The Senator Was Indiscreet" will do greater harm yet. On the first picture the industry, by inducing Congress to accept our explanation that no harm was intended, was able to pacify many of the Senators and Congressmen who became deeply incensed over the insult to the Senate conveyed in it; but we will have a difficult time convincing them on this picture.

It is manifest that the producers of this picture felt convinced that, being a comedy, or burlesque, it would be accepted by the picture-going public just as it accepted the stage play, "Of Thee I Sing." But there is a great difference between the two: In "Of Thee I Sing," what was burlesqued was stupidity and pomposity; what is burlesqued in "The Senator Was Indiscreet" is stupidity, pomposity and *crookedness.*

To begin with, the story revolves around a pompous and unbelievably stupid Senator with presidential aspirations, who resorts to blackmail to further his candidacy when the leaders of his party demand that he withdraw as a potential candidate; he defies them and brings them into line by threatening to make public the contents of a diary in which he had recorded carefully over a period of thirty-five years misdeeds that could send hundreds of the party leaders to jail. The political heads are shown as crooks, men who prepare to flee the country as a result of the Senator's threat, and who finally do abscond when the diary is stolen and its contents publicized. Moreover, they are shown resorting to bribery to stop the Senator from continuing with his campaign, and the Senator is depicted as being more than willing to deal with them. These nefarious negotiations involve no less than the Presidency of the United States. The American public, too, comes in for its share of ridicule by being shown as gullible in their acceptance of an inept, bungling Senator as a potential presidential candidate.

HARRISON'S REPORTS is of the opinion that it will be a calamity if this picture were to be released in the United States, particularly at this time when the industry is fighting hard to prevent Federal censorship. Congressman Thomas will probably shriek when he sees it, and accuse Hollywood of having deliberately produced it to discredit the Senate and the President of the United States. The picture may very well serve to prod Congress into a more intense investigation of Hollywood than is now happening, for it is doubtful if many legislators, most of whom are preparing for the important elections next year, will tolerate a picture that, even in jest, depicts our political system as rotten to the core.

At a time when this country is spending billions of dollars to sell the world on the American way of life, you may imagine the harm this picture will do abroad, if it is allowed to be exported. Just imagine the joy the Russians will receive to show it to their own people and say to them: "Behold America; that is the way they elect their President, and that is the kind of Senators they have!" You may be sure that they will make every effort to show it, not only in Russia, but in every country they dominate.

"The Senator Was Indiscreet" will undo all the good work that has been done by Secretary of State Marshall, and will discredit us even among our friends abroad. For this reason alone the industry should pay to Universal the cost of the picture so that it may be shelved forever.

Aside from the harm this picture will do both at home and abroad, it may hamper seriously the efforts of many exhibitors who look to their Congressional representatives for relief from monopolistic practices and from adverse legislation. Many exhibitors are asking their Congressmen to pass legislation that will curb the monopolistic powers of ASCAP, and they are pressing also for a reduction in the Federal admission tax, but, if these legislators believe themselves to have been maligned by "The Senator Was Indiscreet," they will become so incensed that an exhibitor who shows the picture will waste his time and effort in any attempt he may make to win them over on matters that affect his interests.

"The Senator Was Indiscreet" will not do to the country nor the industry any good. It will, as a matter of fact, do great harm, and for this reason should be withdrawn and scrapped.

"A Woman's Vengeance" with Charles Boyer, Ann Blyth and Jessica Tandy

(Universal-Int'l., Jan.; time, 95 min.)

Depressing, unpleasant, and for the most part long drawn out and dull. It is made up of ugly situations from start to finish, as for instance the murder by poison of the hero's invalided wife by a spurned spinster, who was in love with him; the unfaithfulness of the hero with a woman young enough to be his daughter, whom he marries immediately after his wife's death; and the jealous spinster's machinations, which lead to the hero's conviction on circumstantial evidence for the murder of his wife. No sympathy is felt for any of the characters, not even the hero, for he is a philanderer; the actions of the others are motivated by either jealousy or revenge. The production is dressed up with some lofty dialogue that suggests emotional immensities, but it does not impart any real meaning to a story that is basically trite and artificial. There is some suspense towards the finish wheer the hero is saved from execution at the eleventh hour, but even with this there is no entertainment value at at all to this picture, which will probably depress even the gayest person:—

Charles Boyer, a middle-aged English squire, and Rachel Kempson, his invalid wife, quarrel bitterly over the financial help she extends to her brother, Hugh French, a wastrel, and over her suspicions that he (Boyer) was unfaithful. Jessica Tandy, an unmarried famliy friend who loved Boyer secretly, patches up the quarrel. While Boyer is on a rendezvous with 18-year-old Ann Blyth, with whom he was having a clandestine affair, Rachel dies from a fatal heart attack. Although he appears grief-stricken, Boyer marries Ann several days later. The marriage infuriates Jessica, as well as Mildred Natwick, Rachel's nurse, who had been accused by Boyer of causing her death because she failed to follow the instructions of the doctor, Sir Cedric Hardwicke. When the nurse insinuates that Rachel had met with foul play, Jessica encourages her to go to the police. The body is exhumed and traces of poison found. With Jessica, the nurse, and his brother-in-law offering damaging testimony, Boyer is convicted of murder and sentenced to hang. Even Ann, now pregnant, believes him guilty, and unsuccessfully attempts to commit suicide. Hardwicke, however, believes him innocent and finds reason to suspect Jessica because of the great emotional strain she undergoes as the day of the execution draws near. On the night of the execution, Hardwicke goes to Jessica's home and, by setting the clock an hour ahead and leading her to believe that Boyer had been executed, wrings from her an admission that she had poisoned Rachel in the hope that Boyer would marry her. The picture ends abruptly with Hardwicke telephoning to halt the execution.

Aldous Huxley wrote the original screen play, and Zoltan Korda produced and directed it.

Adult fare.

"Heading for Heaven" with Stuart Erwin and Glenda Farrell

(Eagle-Lion, Jan. 17; time, 71 min.)

A fairly amusing domestic comedy, suitable as a second feature. The story is thin and rather silly, but the situations, though nonsensical, offer enough chuckles to satisfy audiences who patronize small-town and neighborhood theatres. Its chief drawback is the fact that it is too draggy in spots, a condition that could be corrected through some judicious cutting. Stuart Erwin, who has been off the screen for some time, goes back to his old role of a man who is henpecked by his family and taken advantage of by friends, only to come out on top when he asserts himself in the end. Although the material is weak, he makes the most of it:—

Like his father and grandfather before him, Erwin dreams of building model homes on his tract of land at the eastern end of town when the community expands. The town, however, continues to expand to the west, and Erwin, despite offers to make the property into a cemetery or dump, refuses to sell. Sticking to his dream, he even turns down a fabulous offer from an airline, which wanted the land for an airport, and spends his last dollar to buy some adjoining property to stop the airline's plans. This reckless move compels him to cash in his paid-up insurance. Realizing that his wife (Glenda Farrell) and their daughter (Janice Wilson) were left without protection, Erwin applies for a new policy. When he takes his physical examination, he overhears the doctor talking about the expected demise of another patient and mistakenly believes that the doctor was talking about him. He becomes frantic at the thought of leaving his family penniless and decides to sell the land at any price. Meanwhile his wife had become friendly with a fake spiritualist who, having heard of the airline's offer, arranges with a crooked real estate operator to swindle Erwin out of the land and sell it to the airline themselves. The machinations of the crooks make it appear as if Erwin hmself was a thief, causing a break between his wife and himself. He leaves home, and loses his clothes while bathing in a river. The clothes are found and every one believes that he had drowned. To obtain the property from Glenda, the spiritualist persuades her to attend a seance to talk to Erwin's "spirit" and get his permission to sell. Erwin, returning home for fresh clothes, learns of the plot. He shows up at his own seance, scares off the swindlers, and sells the property to the airline himself.

Lewis D. Collins and Oscar Mugge wrote the screen play from a play by Charles Webb and Daniel Brown. George Moskov produced it, and Mr. Collins directed it. The cast includes Irene Ryan, Dick Elliott, Milburn Stone and others.

Unobjectionable morally.

"Always Together" with Joyce Reynolds and Robert Hutton

(Warner Bros., Jan. 10; time, 78 min.)

A flimsy but fairly diverting screen farce. It does not, however, rise above the level of program fare. Centering around an average working girl who suddenly inherits a million dollars, and around the effect this windfall has on her marriage, the story, though quite dull in spots, is peppered with enough amusing incidents to keep one chuckling most of the time. The main trouble with the picture is that the players go overboard trying to squeeze laughs out of threadbare comic situations which, for the most part, are too obviously contrived. On the whole, however, it shapes up as an amiable enough entertainment, despite the plot's implausibilities:—

Believing himself dying, Cecil Kellaway, a millionaire, instructs his attorney, Ernest Truex, to give one million dollars to Joyce Reynolds, a stenographer, without revealing from whom the money came. Dazed, Joyce decides not to tell her boy-friend, Robert Hutton, an impoverished writer, about her good fortune lest he refuse to marry her if he had to live on her money—a situation she had often seen in the movies. The same day, Hutton receives $250 for one of his stories and, flushed with this sudden "wealth," the couple get married. Shortly thereafter Kellaway recovers from his illness and, regretting his generosity, determines to get back the money given to Joyce. He makes the couple's acquaintance under an assumed name and, in an attempt to break up the marriage, informs Hutton of his wife's secret fortune. Instead of becoming enraged, Hutton is delighted. He and Jane move into a luxurious penthouse and buy expensive clothes, much to Kellaway's dismay. Imagining that Hutton had been attentive to another woman, Joyce goes to Reno for a divorce. Hutton contests the action, filing counter-charges and demanding alimony. The unusual alimony request attracts nation-wide attention and, during the trial, it is brought out that Kellaway was Joyce's secret benefacor. Hutton investigates and learns that Kellaway had made the gesture to clear his conscience of a fraud he had committed on her father years previously. He confronts Kellaway with this evidence and demands that he go to Joyce and convince her that money is a wonderful thing and no bar to happiness. It all ends with the couple in each other's arms.

Phoebe and Henry Ephrom and I. A. L. Diamond wrote the original screen play, Alex Gottlieb produced it, and Frederick De Cordova directed it.

Unobjectionable morally.

"I Walk Alone" with Burt Lancaster and Lizabeth Scott

(*Paramount, Jan. 16; time, 98 min.*)

The lavish production and good acting are wasted on a gangster story that is sordid, unpleasant, and demoralizing. It is one of those tense, hard-hitting melodramas, in which murder, brutality and gangster activities are accented, but since the story is trite and unconvincing, and it has not been handled in a particularly interesting way, it will appeal chiefly to those who are morbidly inclined. Not one of the characters is desirable or sympathetic, and the actions of all are base. It is demoralizing in that it attempts to build up sympathy for an ex-convict who, motivated by revenge, resorts to underworld methods to recover from a partner-in-crime his share of a fortune that had been built up from the profits of their bootlegging racket. It is definitely not a picture for children or adolescents, for there is an air of cheapness about the whole thing—both in the different characterizations and the story:—

Returning to New York after fourteen years in prison, Burt Lancaster finds that Kirk Douglas, his partner in the prohibition days, with whom he had an agreement to carry on the business on a 50-50 basis, was determined to freeze him out of the profits from a prosperous night-club, which had been built up from the original business while he took the "rap" on a crime in which Douglas had participated. He visits Douglas and demands his share, but Douglas produces an agreement, which Lancaster had been tricked into signing, dissolving their partnership. Lancaster finds an ally in Lizabeth Scott, the club's sultry singer, who had been discarded by Douglas for a more profitable alliance with a wealthy divorcee. Engaging several hoodlums, he returns to the club to take over by force, but Douglas proves that, through an intricate multiple holding corporation setup, it was impossible to give him any interest in the club. Lancaster threatens to kill Wendell Corey, the club's bookkeeper and his former pal, who had devised the ingenious corporate setup. When his hoodlums leave in disgust, Lancaster, left alone, is beaten unmercifully by Douglas' henchmen and told to stay away. Fearing that Corey will divulge information to Lancaster, Douglas kills him and pins the crime on Lancaster. The luckless ex-convict becomes the object of an intensive manhunt but, aided by Lizabeth and employing tricks used in the prohibition days, he traps Douglas and forces him to sign a statement admitting the murder. With Lancaster cleared, Lizabeth joins him in an effort to start a new life.

Charles Schnee wrote the screen play from a play by Theodore Reeves. Hal Wallis produced it, and Byron Haskin directed it. The cast includes Kristine Miller, Marc Lawrence, Mike Mazurki and others.

"Dangerous Years" with William Halop and Scotty Beckett

(*20th Century-Fox, no rel. date set; time, 62 min.*)

A minor program drama dealing with juvenile delinquency, this will barely make the grade as a supporting feature. There is merit in the picture's effort to define the causes that start youngsters off on the wrong foot, but its lack of a fresh story, the implausibilities of the plot, and the hokum that has been injected in several sequences, rob it of a dramatic punch, leaving one unimpressed. The picture will need plenty of selling, for no one in the cast means anything at the box-office:—

Juvenile delinquency takes form in a small American city when William Halop, a flashy newcomer, entices Scotty Beckett, Darryl Hickman and several other youngsters into stealing "for fun." Darryl loses his nerve when the boys plan to rob a warehouse, and informs Donald Curtis, head of a Boys' Club, about the scheme. Curtis attempts to stop the boys, only to be shot and killed by Halop. Apprehended, Halop's background becomes the focal point of his trial. His attorney (Jerome Cowan) pleads that Halop, an orphan, is a criminal because of a psychological yearning for the attention denied him in childhood. During the trial, the District Attorney (Richard Gaines) learns that there was a strong bond between his daughter (Anabel Shaw) and Halop; Anabel, through a strange series of circumstances, had been brought up in the same orphanage ten years before Gaines had found her. He thus finds himself in the peculiar position of prosecuting a boy who had been kind to his own daughter. Meanwhile an aged nurse, who had taken care of both children in the orphanage, reveals to Halop before she dies that he, not Anabel is Gaines' child; she had made the switch to provide Anabel, a frail child, with good medical care. Realizing that this revelation would only complicate the lives of Anabel and Gaines, Halop accepts his sentence to a life term without disclosing his parentage.

Arnold Belgard wrote the story and screen play, Sol M. Wurtzel produced it, and Arthur Pierson directed it.

Unobjectionable morally.

"High Wall" with Robert Taylor, Audrey Totter and Herbert Marshall

(*MGM, February; time, 98 min.*)

Murder mystery and psychiatry are combined effectively in this engrossing melodrama. Expert direction and capable acting raise it above most pictures of this type. Revolving around a man who, believed to be a homicidal maniac, is accused of having murdered his wife, a crime he did not commit, the story unfolds in a logical and highly interesting manner, and the suspense-filled succession of events hold one tense throughout. Insofar as the spectator is concerned there is no mystery as to the murderer's identity. One's interest, therefore, lies in the manner in which the truth dawns on the confused hero, who had accepted his guilt as fact, and the means he employs, with the aid of a friendly woman psychiatrist, to prove his innocence and force a confession from the guilty person. A good part of the action takes place in a mental institution, giving one an informative insight on the methods used to treat the mentally deranged. The care given to the many small details creates an air of reality that is seldom found in pictures. It is not a cheerful entertainment, but it is gripping:—

Charged with the murder of his wife (Dorothy Patrick), Robert Taylor is committed a psychopathic hospital for observation because of his inability to remember the events leading up to the murder. Audrey Totter, a psychiatrist assigned to the case, learns that Taylor, wounded in the war, had undergone brain surgery. A second operation improves Taylor's health but does not better his memory. He refuses to submit to narco-synthesis, an injection of "truth serum," lest it stimulate his memory and he say something damaging to himself. One day he receives a surprise visit from Vince Barnett, janitor of an apartment house where Herbert Marshall, his dead wife's employer, lived. Barnett implies that Taylor did not commit the crime and, for a price, offers to name the culprit. Taylor agrees to pay him when he is released for trial, and Barnett promises to reveal the information then. Now anxious to remember, Taylor undergoes narco-synthesis. He recalls finding his wife in Marshall's apartment, threatening to kill her, then losing consciousness, after which he awoke to find her dead. He had been apprehended while trying to dispose of the body. He escapes from the hospital and compels Audrey to drive him to Marshall's apartment. There, after recreating the crime, he becomes convinced of his innocence and returns to the hospital. Marshall, discovering that his apartment had been entered, visits Taylor. He admits killing Dorothy to save his own reputation, and reveals also that he had since killed Barnett. Enraged, Taylor attempts to strangle him. He is placed in an isolation ward as a dangerous madman, which was what Marshall hoped to accomplish by his visit. Slugging a guard, Taylor escapes and heads for Marshall's apartment. Audrey, convinced of his innocence, intercepts him. By a clever trick, they sneak by the police guarding the apartment house and reach Marshall. Taylor subdues him, and Audrey, through an injection of narco-synthesis, obtains a confession from Marshall, thus proving Taylor's sanity and establishing his innocence.

Sydney Boehm and Lester Cole wrote the screen play from a story and play by Alan R. Clark and Bradbury Foote. Robert Lord produced it, and Curtis Bernhardt directed it. The cast includes H. B. Warner, Warner Anderson and others. Adult fare.

CIEA FILES PETITION TO ENTER GOVERNMENT SUIT

The Conference of Independent Exhibitor Associations, representing 26 national and regional organizations, comprised of National Allied, The Pacific Coast Conference of Independent Theatre Owners, and the Unaffiliated Independent Exhibitors of New York City, this week filed a petition with the U. S. Supreme Court for leave to file a brief as *amicus curiae* (friend of the court) in the Government's anti-trust suit against the eight major companies, which case is scheduled to be heard by the Court during the week of January 15.

The petition, submitted by Mr. Abram F. Myers, the CIEA's general counsel, points out that, although the Government in its original complaint sought to divest the defendants of their theatre holdings and to enjoin certain monopolistic practices, all of which would have been beneficial to the independent exhibitors, "the lower court saw fit to ignore those traditional Sherman Act remedies and to substitute therefor a burdensome, complicated and unworkable system of judicial regulation for which there is no authority in law and which bears more heavily upon the independent exhibitors than it does upon the defendant producer-distributors and their affiliated theatre chains."

"An extraordinary feature of the regulatory system imposed by the District Court," continued Mr. Myers, "is that it applies not only to situations where defendants' theatres compete with one another for films, or to situations where defendants' theatres compete with independent theatres, but actually extends to competitions between independent theatres which theatres are not parties to the suit or implicated in the charges of wrongdoing.

"The independent exhibitors thus stand in the position of innocent bystanders. The Government has charged them with no wrong-doing and they are not implicated as willing participants in any of the unlawful actions denounced by the lower court. Yet under the lower court's decree the defendants' theatre monopoly, against which the Government complained, has been left virtually intact and there has been saddled upon the independent exhibitors a high degree of regulation which is not only burdensome in itself but will actually handicap them in their efforts to compete with the producer-owned chains."

Mr. Myers states that the CIEA has approved and now supports the purpose of the Attorney General to secure the "complete, permanent and effectual separation of the production and exhibition branches of the motion picture industry," and he points out that such relief will have the effect of restoring competition in all phases of the industry and will end "the discrimination practiced by the defendants in favor of their own theatres and those of one another and against independent theatres."

In the 49-page brief that accompanied the petition, Mr. Myers declares that the independent exhibitors have a vital interest in the outcome of the case, and that they occupy a vulnerable position because of their dependency upon the defendants for the necessary films with which to operate their theatres. He discusses the impact of the defendants theatre and film monopolies, and criticizes the District Court's findings and its failure to order complete divorcement, substituting instead an elaborate system of competitive bidding that "will not relieve but will aggravate the impact of the film monopoly upon the independent exhibitors." "The requirement of the Sherman Law and the functions of the courts," adds Mr. Myers, "is to restore competitive conditions and permit free enterprise to have its sway; not to erect complicated machinery for the regulation of competition."

Calling the lower court's bidding system "unauthorized, unworkable, ineffective and mischevious," as well as a "glaring example of usurpation of the power of Congress" to regulate commerce among the several states, Mr. Myers, in a highly critical analysis, tears it apart. "The plan," he declares, "is as full of holes as a yard of mosquito netting," and it not only leaves the way open for continued discrimination in favor of the great theatre circuits, "but in competition for films between independent exhibitors, the distributors, by rejecting all bids offered, over and over again if they choose, can run up the price of pictures beyond anything ever before dreamed of in the fabulously opulent film industry."

If the plan has any value, Mr. Myers said, it is only as interim partial relief during the period of divestiture. "But even if continued during the period of divestiture," he added, "the system should be buttressed by additional measures and so amended that it will be as workable as possible." He proposes that bids be submitted within 10 days after the offer has been made, and that they be opened on the 11th day and made available to the bidders' inspection on that day; that the distributors announce definite national release dates for each picture offered; and that successive runs be licensed successively, so that a subsequent-run exhibitor, who is the unsuccessful bidder for a prior-run, may not be deprived of the opportunity to bid on that picture for his customary run.

Citing numerous court decisions, Mr. Myers submitted to the Court for its consideration "an outline of an effective final decree, consistent with the Sherman Act."

As to the lower court's insistence that the Consent Decree arbitration system be retained by consent of the parties, Mr. Myers expressed the hope that the Supreme Court will not be influenced by the District Court's views on this point, and added that, "wholly aside from the inadequacy of the system to afford relief, . . . we feel that the final decree should be enforced (if enforcement is necessary) by the Attorney General and the Courts, not by the independent exhibitors."

The Department of Justice has consented to the filing of the CIEA brief, but, since the theatre-owning defendants are requesting that the petition be denied, the Supreme Court will have to rule on its acceptance.

THE AUTHORS LEAGUE PROTESTS

In a statement issued recently, the Authors League of America protests against "the immoderate, uncontrolled, and radically harmful form of censorship now being exercised on the entire profession of writing by the Congressional Committee on Un-American Activities."

The statement adds that, by denying a witness the accepted democratic safeguard of witnesses in his own defense, or the elementary right of cross-examination, the Committee has encouraged other witnesses to make unsupported public charges, which blacken reputations. This practice, claims the League, constitutes a form of censorship by defamation, which can affect all who deal in any way with writing for public dissemination.

There is no question that during the hearing in Washington unsupported statements were made by some witnesses, who saw fit the following day to make corrections in some instances. The fact remains, however, that those who feel that they have been wronged had the right to use the same forum to deny the statements made against them, either through ignorance, or malice. But instead of availing themselves of this forum and defending their reputations in a dignified way, some of these "wronged" witnesses chose to make martyrs of themselves, resorting to methods that were reminiscent of a meeting of Holy Rollers.

As to the League's contention that the Thomas Committee is now exercising censorship over the writings of Hollywood personalities, it is nothing but imaginary. No such censorship is exercised.

The general tone of the League's statement is that certain writers have been arbitrarily declared to be subversive. We will soon know, however, if any of the Ten Witnesses have been wronged by being cited for contempt of Congress, for if they are judged guilty in the lower court they will undoubtedly appeal to the Supreme Court. It is up to that Court, then, to determine whether they are innocent or guilty.

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SUPREME COURT ACCEPTS CIEA BRIEF

On Monday, December 22, the U. S. Supreme Court announced that it had agreed to accept the brief as *amicus curiae* submitted to it last week by the Conference of Independent Exhibitor Associations, through its general counsel, Mr. Abram F. Myers.

The acceptance of this brief, which was described in last week's issue of HARRISON'S REPORTS, assures the independent exhibitors of representation in the Government's anti-trust suit against the major companies and, in the opinion of this paper, they are indeed fortunate to have their interests entrusted to so able an attorney as Mr. Myers.

The Court accepted also a brief as *amicus curiae* submitted earlier this month by the Society of Independent Motion Picture Producers, through its attorney, Morris L. Ernst. Both the CIEA and SIMPP briefs support the Government's plea for complete divestiture of theatres.

In addition to the acceptance of these briefs, the Court announced also that, at the request of the Department of Justice, oral arguments on the case, which had been scheduled for the week of January 12, have been postponed until the week of February 9. The illness of several of the Government attorneys handling the case is the reason given for the postponement.

This postponement may, of course, result in a delay of the Court's decision, but, in view of the fact that the Attorney General, acting under the Expediting Act, has certified that the case is of general public importance, it is doubtful if the Court will hold up the decision for any undue length of time.

BANNING OBJECTIONABLE TITLES

In a revision of the title provisions of the Production Code, the producers have agreed to ban any titles that are associated in the public mind "with material, characters, or occupations unsuitable for the screen." In plain words, if a book that deals mainly with sex has become a best seller, the title must be changed for the screen version, in addition of course, to seeing that the situations in the book conform to the Production Code.

Since the banning of such titles covers also the reissue of certain pictures produced before the ban, there might be a tendency on the part of the distributors to change the title of a picture in this category in order that they may comply with the new provisions of the Code. If such an idea should be entertained, the distributors are reminded that the reissuing of a picture under a new title is considered by the Federal Trade Commission to be an unfair trade practice, unless, of course, the original title is included in all advertising and exploitation matter. To include the original title, however, would be violative of the Code's new provisions. It would seem, therefore, that old pictures with titles that are now banned are doomed to oblivion.

If a distributor should decide to reissue such a picture under a new title without mention of the original title, he will leave himself liable to a law suit in the event that the Federal Trade Commission should issue a "cease and desist" order.

Such an order was issued once by the FTC against the William Fox Corporation which, in 1921, saw fit to take four old pictures starring George Walsh and reissue them under titles that were different from those under which the pictures first appeared. The Fox Corporation was compelled to readopt the original titles.

Though banning of titles that suggest gangsterism, or are otherwise objectionable, is commendable, it would have been far more commendable if the producers should ban gangster films entirely, and also reduce the number of murder melodramas produced. Particular stress should be laid on films in which not one of the characters are decent.

GREATER CARE IN THE SELECTION OF STORY MATERIAL NEEDED

Along with the banning of objectionable titles, Mr. Eric Johnston should recommend to the producers that they exercise greater care in the selection of story material.

There was a time when any story would do for a picture. But times have so changed that this no longer holds true.

The Federal Government considers American motion pictures so essential to peace that it is even planning to buy the pictures produced here to show them abroad so as to overcome the industry's difficulties in the foreign market, for, if the different governments will either tax or freeze the income from American pictures, the producers will stop shipping their pictures abroad, with the result that in a few years American pictures will disappear in foreign countries, and so will their civilizing influence. For that reason, our producers will have to be careful as to the story material they select, as well as of the treatment of such material.

Lynching, to be more specific, must be banned from pictures. Otherwise the Communists will do their utmost to use the pictures that contain such situations as anti-U. S. propaganda—to belittle, or even to degrade, the United States among their people, who are

(*Continued on last page*)

"Bill and Coo"

(*Republic, no release date set; time, 61 min.*)

Photographed in Trucolor, this is a feature-length novelty film, which should enthrall children and amuse their elders. With the exception of a brief prologue, there are no human beings in cast, the acting roster being made up entirely of more than 200 love birds, a crow, a guinea pig, two horned toads, and numerous monkeys, kittens, chipmunks and baby alligators. The entire action takes place in a bird-town called "Chirpendale," a picturesque set that contains every type of building one can imagine, including homes, hotels, a theatre, a fire house, a gas station, a swimming pool, a jail, and even a circus tent. There is a story, too, revolving around a poor but honest love bird named Bill, whose efforts to build his taxicab company into a prosperous business, so that he could marry Coo, his sweetheart, are hampered by a marauding crow, who hated love birds and raided the town periodically, leaving destruction in his wake. How Bill organizes "Operation Crowbait" and captures the crow by leading him into a trap makes up the rest of the chucklesome story.

The amazing thing about the picture is the versatility of the birds. In depicting the daily routine of life in the town, the birds are shown operating washing machines, driving taxis and street cars, boating, strolling in the park and even operating the jail. Considerable footage is devoted to a circus sequence in which the birds put on riding exhibitions and do all sorts of tricks on a flying trapeze. Ken Murray, who produced the picture, does the narration, amusing one with his glib wise cracks. Worked into the proceedings are three melodious tunes. The birds are the property of George Burrows, who trained them.

"If Winter Comes" with Walter Pidgeon, Deborah Kerr and Angela Lansbury

(*MGM, no release date set; time, 97 min.*)

A fairly engrossing adult drama, adapted from the novel by A. S. M. Hutchinson, which was made as a silent picture in 1923. While some changes have been made in the story to bring it up to date, basically it remains the same, with the action centering around the complications that arise in the life of a married English idealist as a result of his love for another woman, as well as his efforts to befriend an unmarried pregnant girl. At times the story has a tendency to become overly-melodramatic, but it never gets out of hand because of the good direction and the competent acting. As the hero, Walter Pidgeon wins the spectator's respect and sympathy because of his fine character and genuineness, and his romance with Deborah Kerr, herself a married woman, is understandable and handled with good taste. Several of the situations are highly dramatic. It is an interesting picture, but it is not a cheerful entertainment, for the persecution of human beings by small minds and the sufferings of the victims are not pleasant to behold. Action-minded patrons may find it too slow-moving:-

Pidgeon, an idealistic writer who had faith in his fellowman, finds himself out of step with the villagers of Penny Green in the England of 1939. Always seeing both sides of a question, he could not judge or condemn anyone. His wife, Angela Lansbury, an unimaginative woman, did not understand him, and even his employer, Reginald Owen, a publisher, looked upon Pidgeon's tolerance with suspicion and refused to reward his brilliance with a promised partnership, such as he had given to John Abbott, a slimy associate. Both at home and in business, Pidgeon has to contend with jealousy, class feeling and unmerited enmity, especially from Abbott. His life is further complicated by the return of Deborah, with whom he had been in love, but who had married a wealthy playboy and had realized her love for Pidgeon too late. When the son of Dame May Whitty, an old friend, is called to arms, Pidgeon arranges with Janet Leigh, a pretty young woman, to live with the old woman as her companion. When word of the young man's death arrives, Pidgeon and Janet spend the night with the old woman, who, stricken by the tragedy, dies. Several months later it is discovered that Janet is going to have a baby. Suspicion falls on Pidgeon, but he ignores the rumors and befriends the girl by taking her into his home. Angela, incensed, leaves him and sues for divorce, naming Janet as co-respondent. Heartbroken, Janet commits suicide. Pidgeon finds himself faced with charges that he had betrayed the girl and had murdered her. He is crucified at the inquest by many hostile witnesses, but Deborah, whose husband had died in action, comes to Pidgeon's defense and offers testimony that clears him of the murder charge. Returning home, he finds a note from Janet naming Abbott's son as the father of her unborn child. Deciding that the boy, who had been killed in the war, should not be exposed, Deborah and Pidgeon burn the letter and look forward to a new life together.

Marguerite Roberts and Arthur Wimperis wrote the screen play, Pandro S. Berman produced it, and Victor Saville directed it. Adult fare.

"Intrigue" with George Raft, June Havoc and Helena Carter

(*United Artists, December; time, 90 min.*)

Although the story touches on a topic that is timely —black market activities in Shanghai, the picture itself is just an ordinary melodrama, hampered by a weak script and by an overabundance of dialogue that slows down the action considerably. There is some excitement in the opening and closing sequences, but it is not enough to sustain the picture as a whole. As a discredited American flier who seeks to clear himself of a smuggling charge that brought about his dishonorable discharge from the service, George Raft is cast in a typical tough-guy role, one that brings him little sympathy because of his nefarious operations in the black market. Towards the end he suddenly becomes noble, but in some way this nobility does not strike one as being genuine. June Havoc, as the sultry, beauteous head of a black market syndicate, is cast in a completely artificial part, and nothing kind can be said for her performance, so atrociously does she overact under the careless direction. The others in the cast turn in stock characterizations that range from the true-blue heroine and courageous reporter to villains who are appropriately diabolical—all are adequate without being impressive. In several of the sequences there is some none-too-subtle concealed advertising for Haig & Haig scotch whiskey:—

Following his dismissal from the air force, Raft engages in flying black market goods into Shanghai. He becomes dissatisfied with the pay he receives and demands more from Marvin Miller, his contact with the gang. When Miller turns him down, Raft hijacks a truckload of food he had flown in and refuses to return it until taken to the "boss," who turns out to be June. Impressed by his daring as well as his good looks, June makes him her partner. Meanwhile Raft had become acquainted with Helene Carter, a Red Cross worker caring for starving Chinese children, whose brother, now dead, had been one of Raft's crew

charged with smuggling; she wanted to clear his name and suspected that Raft was responsible. Raft, however, claims that he and the crew had been framed by a mysterious person. His attentions to Helene are resented by June. Shortly thereafter, Tom Tully, a newspaperman and close friend of Raft's, arrives in Shanghai to uncover the story of black market operations. Raft takes him in as his roommate without revealing the truth about his activities. Tully's stories so frighten the black marketeers that they try to stop their publication by informing him that he would involve Raft. Despite this shocking disclosure, Tully decides to go ahead with his work and prepares a story revealing the names of the ringleaders. The story is stolen and Tully stabbed to death. The murder of his friend causes Raft to turn on his collaborators. He invites hordes of poor Chinese people to help themselves to the food in the gang's warehouse, then aids the police to trap the gang. June and Miller die in the ensuing struggle. It all ends with Raft being cleared of all charges, leaving him free to pursue his romantic interest in Helene.

George Slavin wrote the story and collaborated on the screen play with Barry Trivers. Sam Bischoff produced it, and Edwin L. Marin directed it. The cast includes Dan Seymour, Philip Ahn and others.

Unobjectionable morally.

"Blondie's Anniversary" with Arthur Lake and Penny Singleton

(*Columbia, Dec.* 18; *time,* 67 *min.*)

Similar in story formula and in treatment to most of the pictures that have preceded it in the series, this latest "Blondie" comedy is just routine program fare. While it may please the regular followers of these pictures, those who demand a little variety, even in a series picture, will probably find it wearisome, for there are no novel twists in the plot and it unfolds in just the manner one expects. Every gag, situation and predicament has been done dozens of times. The values of this picture to the exhibitor depends on whether or not his customers still find the series attractive.

This time Dagwood's (Arthur Lake) troubles begin when his boss, Jerome Cowan, gives him an expensive wrist watch to be delivered to Adele Jergens, secretary to Grant Mitchell, who was about to hand out a huge construction contract; Cowan hoped that Adele would use her influence to help him win the contract. When Dagwood arrives home with the package under his arm, his wife, Blondie (Penny Singleton), assumes that it is her anniversary gift. Lacking the courage to tell her that he had forgotten about their anniversary, Dagwood permits her to keep the watch and, on the following day, borrows $30 from William Frawley, a loan shark, with which he buys a cheap watch that he gives Adele. Cowan learns of the switch in watches and fires him. Lake is hired by a rival firm, which was bidding against Cowan for the contract. His employers, Edmund MacDonald and Fred Sears, crooked operators, pay Adele for information about the cost estimate submitted by Cowan and are thus able to underbid him. Dagwood, however, discovers that they planned to use inferior building materials to cheat on the contract. He so informs Blondie, who in turn communicates with Mitchell and prevents the signing of the contract with the two crooks. Mitchell agrees to give Cowan the contract upon the condition that he use the building plans drawn up by Dagwood. Blondie consents to their use, but not until Cowan agrees to re-employ Dagwood at a substantial increase in salary.

Jack Henley wrote the original screen play, and Abby Berlin directed it. No producer credit is given.

Unobjectionable morally.

"The Voice of the Turtle" with Eleanor Parker and Ronald Reagan

(*Warner Bros., no release date set; time,* 103 *min.*)

This picturization of John van Druten's highly successful Broadway play is a thoroughly delightful romantic comedy, the kind that should go over very well with all types of audiences. The action is kept moving at a swift and merry pace, and it is rich in witty dialogue and comedy touches, at which every one will chuckle with delight. Moreover, the romantic sequences have been endowed with a charm and tenderness that is appealing. Eleanor Parker is compeltely captivating as a lonely young actress who, having vowed never to fall deeply in love because of several unhappy romances, reticently gets that "old feeling" when she finds herself thrown together for a weekend with Ronald Reagan, a handsome but forlorn Army sergeant, whom she invites to remain in her apartment because of his inability to find a hotel room. Their stay together is marked by many hilarious incidents brought about by her efforts to restrain her feelings, and by their joint efforts to keep a mutual cynical girl-friend from learning that they had stayed together lest she suspect them of wrongdoing. The whole production has been handled with rare good humor and with good taste. Eve Arden, as the cynical friend, who by-passes Reagan for a better date only to regret it, is extremely amusing. Word-of-mouth advertising should do much for this picture at the box-office:—

After tearfully accepting the end of a romance with Kent Smith, a producer, Eleanor determines never to fall in love again. She is visited on the following day by Eve, who, having arranged a date with Reagan, had asked him to come to Eleanor's apartment. As they wait for Reagan, Eve receives a telephone call from a naval officer (Wayne Morris) and quickly agrees to go out with him that night. When Reagan arrives, Eve breaks her date with him by telling him that her "husband" had come into town, and leaves him alone with Eleanor. He takes Eleanor to dinner and, after escorting her home, discloses that he was away from his base on a week-end pass and that he had not yet found an hotel room. She invites him to spend the night on her daybed in the living room. They enjoy each other's company immensely and by the following evening realize that they had fallen in love. But Eleanor, remembering her past experiences, restrains her feelings, and Reagan, understanding her mood, does not force the issue. He spends the second night at a hotel but turns up at her apartment early for breakfast. Meanwhile Eve, disillusioned by her date, determines to get back Reagan. She arrives at the apartment unexpectedly, and Reagan, lest she misunderstand his presence there so early, is compelled to make an escape. He returns later and makes it clear to Eve that he had no desire to go out with her. He then corners Eleanor and tells her that he wants to marry her. Despite her resolution, she tearfully admits her love.

Mr. van Druten wrote the screen play from his own stage play, Charles Hoffman produced it, and Irving Rapper directed it.

Unobjectionable morally.

not allowed to read anything that may disillusion them as to their own fate. Aside from what the Communists may do with such pictures, the scenes of lynchings or suggestions of such a lawless act leave the impression with the people of friendly nations that we, in this country, resort to lynchings at breakfast, lunch and supper, leading them to believe that we have not yet become civilized.

Another type of situation or theme that will have to be abandoned are those that reflect upon the honesty or integrity of our lawmakers. While we must admit that there are now and then a few lawmakers that are unscrupulous, the great majority of them are honorable persons, with their duty uppermost in their minds. It is unjust, then, to brand every one of them with the caliber of the few.

And what nation is free from dishonest lawmakers or public servants in general? The difference, however, is this: In the United States, we put them in jail whenever we catch them, whereas in Russia they are shot.

Still another objectionable type of situation is the one in which the judge in a courtroom is shown acting as a buffoon. Such situations merely serve to lower the dignity of the American courts and hold them up to ridicule, for people abroad might not understand that it is all done in the spirit of fun.

Until the screen is cleansed of undesirable themes and situations, it would be well if the distributors should see to it that there are sent abroad no pictures that would reflect upon the honor of this nation. We are spending and are going to spend billions of dollars each year to help the people abroad recover from their misfortunes. All this generosity of ours will not mean much if we, the donors, are presented to them as unscrupulous, undignified, or otherwise objectionable. And the Communists, you may be sure, will leave nothing undone to lead those we are helping into believing that we are far from being a nice people, and that what we are donating to them is what we have stolen from others.

The American people are undergoing sacrifices to help the people abroad. Let us, too, do some sacrificing.

ANONYMOUS COMMUNICATIONS USELESS

From time to time I receive an anonymous communication on some of the current controversies.

I have made it a point never to pay any attention to anonymous communications, for two reasons: the correspondent shows lack of confidence, either in his point of view, or in me—he fears lest I disclose his name.

After nearly thirty years of service to the exhibitors, twenty-nine of which have been spent publishing HARRISON'S REPORTS, every one in the industry should know that a communication from any one is considered confidential unless he either requests or implies that his name be divulged.

When a person sends me a letter with no signature, it is just like saying that he has no faith in me. That is one more reason why I do not pay any attention to such communications.

Another reason why I insist that a person sending me a letter sign his name to it is my desire to ask for a clarification of his point of view. What he has to say might be debatable and unless I have his name I have no way of communicating with him.

No matter how interesting the subject a correspondent discusses, it is useless—he must sign his name to the letter if he hopes that the matter will be treated in these columns.

THE PROPOSAL TO SUBSIDIZE THE INDUSTRY FOR ITS FOREIGN LOSSES

The idea that has been dropped whereby the Government will subsidize the motion picture industry for whatever losses it may sustain from the freezing of its income abroad has been received cheerfully by many industryites.

One method of subsidization is for the Government to buy the films that are to be shipped abroad, and then distribute them there at reasonable rates.

When the Government decides to furnish billions of dollars with which to repair the economy of Europe, fifty or sixty million dollars required for the subsidizing of the industry is a negligible cost, for the Government realizes that American motion pictures are a great factor in acquainting the foreign people with the American democratic institutions, and that the cost will be more than made up by the contribution these pictures will make towards a lasting peace.

The idea is being debated in Washington circles seriously, and something may come out of it soon.

Since the foreign market has been, practically speaking, lost, the producers should do everything possible to aid the administration in putting the proposition over with Congress. And the only aid they can render it is by being reasonable with the sales terms of the pictures.

There must be no interruption of the showing of American pictures in every foreign land, no matter what the cost.

HASTY ACTION

At a general membership meeting of the Screen Writers Guild, held last week, it was decided by the SWG unanimously to back up the five writers who were ousted by the producers for failing to testify before the House Un-American Activities Committee at the Washington hearings. It was decided also to join the lawyers of the five ousted writers to fight this case to the end.

HARRISON'S REPORTS believes that the action of the Guild was hasty, and that it does not add to its prestige. Suppose the United States Supreme Court, to which the case will eventually be referred, decides that the hostile witnesses are in contempt of Congress! In such a case the SWG will find itself supporting violators of the law.

Why don't they wait until the Supreme Court decides the case before taking any action? By assuming for the present an attitude that neither condemns nor condones the actions of these five writers, the SWG would be fair, and its hasty decision to come to their defense would not reflect upon the entire industry.

People who make their livelihood out of the picture industry should give a little thought to the interests of the whole and not be carried away by their emotions or by imaginary wrongs.

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